

THE ETUDE

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A NEW AMERICAN opera, "Far Harbor" will be presented in New York City in January by the Ballet Society, which commissioned the work from Baldwin Bergerson, composer, and William Archibald, librettist. It is described as a fantasy in two acts; it is a chamber work with a cast of eight singers and an orchestra of eighteen.

THE METROPOLITAN OPERA ASSOCIATION, which opened its New York season on November 10 with a brilliant performance of "Un Ballo in Maschera" will present fourteen new sing-alongs during the season and a number of performances which will be in the nature of novelties. First, there will be new productions of Wagner's "Ring," and during the season and a number of performances which will be in the nature of novelties. First, there will be new productions of Wagner's "Ring," and during the season and a number of performances which will be in the nature of novelties. First, there will be new productions of Wagner's "Ring," and during the season and a number of performances which will be in the nature of novelties.

PAULA LENCINER

ANOTHER INTERNATIONAL music festival in Europe is announced for next year, this one in Brussels, Belgium, in May. Three Belgian orchestras will take part; the Philharmonie Society Orchestra, the National Radio Institute Orchestra, and the orchestra of the Société des Concerts of the Conservatory. Désiré Delfau and Erich Kleiber will conduct. The programs will include a new work by Shostakovich and a new Rhapsody by Marcel Poul, Belgian composer.

ARTHUR COHN, composer, conductor, and writer, who since 1943 has been head of The Edwin A. Fleisher Music Collection at the Free Library of Philadelphia, has been appointed Head of the Music Department of the library, succeeding Miss Daisy Fansler, who has retired because of ill health.

RICHARD RODGERS and Irving Berlin, widely known composers in the popular music field, have jointly given a commission for a piano sonata to the American composer, Samuel Barber. The commission, which was given on the recommendation of the League of Composers, will honor the League's twenty-fifth anniversary.

THE ITALIAN opera season in Buenos Aires was most enthusiastically enjoyed by uniformly large audiences. The season marked the reappearance before Argentine audiences of a number of favorite singers who had not been heard there for a long time, among these being the famous tenor Beniamino Gigli and the soprano Maria Caniglia. Other well known artists who appeared were Ferruccio Tagliavini, Bruno Landi, Hilde Reigh, Salvatore Baccaloni, and Gino Reggiani.

DAVID VAN VACTOR was recently appointed conductor of the Knoxville Symphony Orchestra and head of the University of Tennessee's new Department of Fine Arts. Mr. Van Vactor is formerly conductor of the Allied Arts



Orchestra of Kansas City, and of the orchestra of the Conservatory of Music of Kansas City.

TAUNO HANNIKAINEN, assistant conductor of the Chicago Symphony Orchestra, who is in charge of the Concerts for Young People this season, will present an entire program of music composed by boys under sixteen who later became masters, including Mozart and Mendelssohn. Mr. Hannikainen plans also to present an entire program of music pertaining to fairy tales, such as Prokofiev's "Peter and the Wolf."

RALPH VAUGHAN WILLIAMS, considered by many to be England's greatest living composer, observed his seventy-fifth birthday in October. A full week was devoted to the celebration by various musical organizations, with the lead being taken by the British Broadcasting Corporation, which featured programs of the composer's best known works.

WALTER PISTON, American composer, has been given a one thousand dollar commission by the Dallas (Texas) Symphony Orchestra for a new orchestral work. This is the second commission to be given by this forward looking symphonic organization, the first having been given to Paul Hindemith. Piston's score will be played by the orchestra, under its regular conductor, Antal Dorati.

GEORGES ENESCO, Roumanian composer-conductor, violinist, will appear with a number of American orchestras this season as guest conductor. These will include the Indianapolis Symphony, the National Symphony, the Rochester Symphony, the Houston Symphony, and the orchestra of Les Concerts Symphoniques de Montréal.

RICHARD STRAUSS, famous composer, now eighty-three years old, broken and penniless, came back into the musical limelight in October, when he appeared at a concert in London to hear Sir Thomas Beecham conduct his "Don Quixote." Responding to the torrents of applause which reverberated throughout the theatre, Mr. Strauss was able only to take the stage and cry tremulously to the audience in French, "Thank you! I thank you!"

SECURD RASCHER, Swedish-American saxophonist, played Henry Brant's Concerto for Saxophone and Orchestra for the first time in Europe, when he appeared in October with the Copenhagen Philharmonic. A highly interesting study

by this gifted artist appeared in THE ETHER on February 19, 1942.

SERGE Koussevitzky, conductor of the Boston Symphony Orchestra, has programmed a number of new works to be presented during the season. Included are a new symphony in ten movements by the French composer, Olivier Messiaen; the Fourth Symphony by the Italian composer, Malipiero; a new Concerto for Cello and Orchestra by Kniazhichvian; and a Siring Symphony by Honegger.

MISS LEAH THORPE, director of the School Music Department at the Peabody Conservatory of Music, Baltimore, has been named Superintendent of the Conservatory's Preparatory Department, succeeding Gustav Klemm, who died in September.

GIUSEPPE DE LICA, baritone, who has spent fifty years singing in opera, succeeded on November 7 by giving a Golden Jubilee recital in Town Hall, New York City.

ANDOR FOLDES gave, on November 3, the New York premiere of Bartók's Second Piano Concerto, with the National Orchestral Association under Leon Barzin.

A THIRTY-SIX-BELL CARILLON, one of the largest in the world, was presented in September to the First Presbyterian Church, of Stamford, Connecticut. The gift of the International Nestlé Company, it was given in appreciation of the hospitality shown by the people of Stamford to employees of the company's headquarters, who had been moved to the Connecticut city in 1939 from Vevey, Switzerland.

ERICH LEINSDORF, new permanent conductor of the Rochester Philharmonic Orchestra, has planned a series of special programs to commemorate the Silver Anniversary of his orchestra. A highlight will be the playing of a complete Beethoven cycle, to include all nine symphonies. The centennial of Mendelssohn's death was observed in November by the performance of the complete music to "A Midsummer Night's Dream." Contemporary American works also will feature the program. These will include Douglas Moore's Symphony No. 2 in A Major; Dr. Howard Hanson's "Pan and the Priest"; Randall Thompson's "Freedom"; and excerpts from Virgil Thomson's "The Mother of Us All," with Dorothy Maynor as soloist.

ERICH LEINSDORF

E. POWER BIGGS, distinguished organist, observed in September his fifth anniversary of broadcasting organ recitals, which have been a Sunday morning feature as sent out over the air waves from Harvard's Germanic Museum in Boston. Several notable features have been presented, among these being the playing of the entire organ literature of J. S. Bach, and all sixteen of Handel's organ concertos.

BENJAMIN BRITTEN's modern opera, "Peter Grimes," will be given this West Coast premiere by Stanford University as a feature of the University's 1947-48 dramatic season. According to the announcement, this will be the first performance to which the public can purchase tickets, the only previous presentation having been at the Berkshire Music Center in 1946, when admission was by invitation. The opera was presented by the Sadlers Wells Opera Company in England, and has been presented in ten countries and in eight different languages.

BENJAMIN BRITTEN

FERREZ ZIMBALIST, noted violinist, is presenting a series of five violin recitals unique in the history of concert giving—organismic history of violin music beginning with the first known violin work (by Biagio Marini—born 1597) and, coming chronologically down through the centuries, ending with the most modern times. The first of these in New York City was on November 8, and the second will be on December 13. A total number of thirty-nine composers will be represented.

ERIK PERCY CARTER BUCK, distinguished English organist, and Professor of Music, died October 3 in London. Sir Percy was appointed to the King Edward Chair of Music in the University of London in 1928, a post he held until 1937, when he retired, and was made Emeritus Professor of Music.

MOSE GUMBLER, representative of the Mose Gumbler Holding Corporation in New York, died suddenly September 28, in his compartment aboard the Twentieth Century Limited as it left Elkhart, Indiana. His age was seventy-one.

JANET FAIRBRANK, prominent soprano of Chicago, who had sung with the Chicago Symphony Orchestra and the San Carlo Opera Company, died in Chicago on September 26, aged forty-four. She was widely known as an exponent of modern songs.

GITZ RICE, who became famous as the composer of two widely known songs of the First World War, "The Old Ped of Mine," and "Keep Your Head Down, Fritz Boy," died October 16 in New York City. In his early years he had a long career as a vaudeville singer, teaming with such stars as Frank Fay, Irene Bordone, Blanche Ring, and the late Florence Moore.

EDWARD ZIEGLER, since 1920, assistant general manager of the Metropolitan (Continued on Page 713)

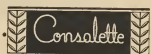


GREETINGS ON OUR 90TH

Christmas!

Once again it is Kimball's pleasure, for the 90th consecutive year, to extend a Christmas Greeting to all those to whom MUSIC is an interesting and important part of living. To the teachers, who have so faithfully imparted musical knowledge to fingers large and small, talented and sometimes less than talented, eager and perhaps occasionally not quite eager . . . To the students, more of whom have learned on Kimball pianos than on those of any other make . . . And to all music lovers, of whom more than half a million have, during the past ninety years, selected Kimball-made pianos.

With gratitude for the friendship and cooperation, without which those years of progress would not have been possible, we look forward to many more of service to music, and to many more holiday times when it will again, as now, be appropriate to say "Merry Christmas" and "Thank You".



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THE OLIVE BRANCH
From a painting by N. Barabino

Christmas Dawn

Beneath us all, Thy everlasting arms, dear Lord,
Bring faith anew this holy Christmastide,
To look beyond the rising mists of troubled years
And see the light of Peace, long since denied.

The music of the heavenly choir transcends
The din and discord of unseeing lands,
Let Christmas joy and cheer exalt them all;
Send food and love to meet their sore demands;

The little Child in Mary's arms this day reveals
The beauty of the angels' deathless song,
Good will and brotherhood to every man;
The triumph of the human soul o'er wrong.

Sing loud Hosannahs, all ye men of earth!
Again God's light shines o'er a world of fear;
Behold the coming of the golden dawn,
For now the little Child of God is here!

JAMES FRANCIS COOKE

Glad Christmas Greetings and a Joyous New Year
To Etude Friends All Over the World!

Don't Look, But Listen!

What do you think of the teaching value of having beginners play some of their memorized pieces, especially those in five-finger positions, with eyes shut, or fixed on a wall before them, or in the case of unmemoized pieces, with a book held over the hands, to develop the sense of touch and independence of seeing the fingers move? I accompany these requirements with talk of how clever the fingers are, how able to take care of themselves without watch-dog supervision, how eager to accept responsibility for their own walking and running. We even become the overlord of the poor neck which has to keep bobbing the head up and down when too much looking at the keyboard goes on. Is this good pedagogy?—(Miss) B. W. J., Georgia.

May I refer you to my paragraph on "Getting distance," published in *The Etude* of June, 1947, for it deals with a similar, though more advanced question.

I consider as good pedagogy, anything that will bring more freedom and self-better in the performance, and this is true at all grades. Developing the sense of touch is a valuable process, and in this the piano goes hand in hand with the typewriter. Have you ever watched an expert typist in action? Their fingers fairly fly over the keys, but their eyes remain fixed elsewhere, namely, on their short-hand dictation books. Naturally it takes a long time to acquire this high degree of accuracy, and patience is in order. But the sooner the start, the better the results will be. The same applies to the keyboard of a piano. Here, however, distances are far greater; but if you depart from the elementary five-finger position very gradually, difficulties should not prove insurmountable.

It is important to listen carefully for wrong notes, and to correct them at once whenever they occur. Your little comments should be a good help, for anything which appeals to the imagination of young pupils is bound to react favorably on their technical work. Thus complexes are avoided, and the solution of all problems is made easier.

Weak Fifth Fingers

Can you recommend some exercises that will help to train the muscles of the fifth, or little finger of both hands? I will appreciate any help you are able to give me.—M. G., Indiana

The best exercises for the development of the little fingers are the most simple ones. You can make up any number of your own, on the order of the following patterns:



(Left hand: reversed.)

Practice very slowly at first, without trying to get much tone volume, for what matters here is the correct position of the hand and the proper action of the little finger which must remain curved, without any "bending in."

When more strength is acquired, you can introduce rhythms and transpose into other keys in order to bring variety of approach.

But... "take time to take time!" Must...

The Teacher's Round Table

Conducted by

Maurice Dumesnil

Eminent French-American
Pianist, Conductor, Lecturer
and Teacher



Correspondents with this Department are requested to limit letters to One Hundred and Fifty Words.

cles cannot be built up in a week, or a month. Most important; this practice should be carried out several times every day, in very short periods of two or three minutes each.

And watch that the held-down rests remain mute, with the fingers resting right at the bottom of the keys.

Scientific Transposition

In *The Etude* of February 1947, you answered an inquiry about transposition. I found this exceedingly interesting as I include simple transposition with my teaching, and wish to extend my own knowledge of transposition. I am familiar with transposing up one-half, and one whole step, and down the same intervals, and know what to do with the accidentals occurring. If a piece modulates a great deal it is difficult "to" should like to learn all the points. I am not familiar with the old "C" and "F" keys. Can you give me the name of some material concerning transposition that will be really helpful, in which I can find the "C" and "F" notes? I wish to learn every phase of transposition.—(Mrs.) G. P. L., Texas.

Congratulations for your earnest desire to become proficient in the most interesting subject of transposition. This is indeed a fascinating study, dealing as it does with the highest standards of musicianship; still, and for some unknown reason, there is not any branch of musical education that is so neglected, and even so ignored.

The music of the past, with its simple melodic line and plain harmonies, was easily transposed at sight by anyone endowed with a little musical sense. But things are different nowadays, and no one could boast of being able to transpose at sight the elaborate piano parts of modern songs. Sure enough, many accompanists or orchestra musicians feel the necessity of such an equipment, and by instinct and guessing they develop a partial acquaintance with it. This is entirely inadequate, however, and only the use of a scientific method can lead to efficiency.

It has sometimes been claimed that

transposition is accessible only to the chosen ones who have mastered all the secrets of harmony and counterpoint. This is contrary to the truth. All that is needed is a thorough knowledge of seven clefs, with a quick recognition of which accidentals must be modified, and which must remain unchanged.

There is no magical system whereby this knowledge can be acquired hurriedly, and before you sink you ought to be fully aware that it takes practice, concentration, and steadfastness of purpose to accomplish anything worth-while. But with the proper stamina, what a rich reward will be yours!

For a suitable material, I strongly recommend to you the "Complete Treatise on Transposition" (second edition) by Charles Laponroue. It contains everything you need, and it can be secured through the publishers of *The Etude*.

More Fumbling

I want to thank you for your answer in the August issue of *The Etude*, to the Oregon teacher as to "The Fumbler." It gives me consolation for I have had, and still have, the same problem. Right now I have a student whose habit is not reading too fast, but fumbling "by" should like to learn all the points. I am not familiar with the old "C" and "F" keys. Can you give me the name of some material concerning transposition that will be really helpful, in which I can find the "C" and "F" notes? I wish to learn every phase of transposition.—(Mrs.) G. P. L., Texas.

—(Mrs.) G. P. L., Texas.

There... There... No discouragement, please! There is no failure on your part, and humiliation is ruled out. The fault lies entirely with your pupil who lacks totally the power of concentration that even a little girl eight years old should begin to possess. Her mind is unable to dwell on anything. Although she is "bright and musical" her attention is of the *flash* variety, incapable of staying put more than a few seconds at a time, if that long.

To a certain extent I understand her mother's, and your own feelings. Apparently it is discouraging. But I believe that the situation is not hopeless, and I may have a solution to offer.

What your student needs is something that will help her, as it were, "in spite of herself"; something that will build into her, away from the keyboard, an

accurate perception of values, the knowledge of lines, spaces, and signs, with the fundamentals of musical theory.

Recently I had an opportunity to watch a demonstration of the Dunning System. It impressed me as having great possibilities in difficult cases where fumbling, flutter, erratic youngsters are concerned. This, because it captures their interest, and holds it keyed up through personal accomplishment and manual industry.

In the March, 1947, issue of *The Etude*, Page 189, you will find some addresses where more information is available.

Is Counting Necessary?

Having read with interest the question and your answer concerning the necessity of counting (in *The Etude* for July) I would appreciate an expression of your opinion of audible counting for technical exercises, studies, "pieces," everything for practicing and lessons, instrumental, of course, piano in particular. A monotonous counting seems to be objectionable; just what would you recommend? Would you agree that counting "to yourself" was inadequate and unsatisfactory?

—(Mrs.) S. V. O., Ohio.

In practicing (either exercises, studies, or pieces), counting is necessary so that strict time is maintained and no "fading away" is allowed to take place. The metronome is a great help because when subsequent increases of speed are advisable, they can be accurately and mathematically graded. Being mechanical, the evenness of its beats is safe and secure, which is more than I could say about the routine, monotonous audible counting of judging when to count, and for how long at a time, it depends on the pupil and ought to be left to each teacher's discrimination. Counting "to one's self" is O. K. for artists or very advanced students; still, every now and then they rely on their metronome for checking-up purposes. There is a new metronome which gives either beats of adjustable strength, or a flash of light. This might prove a valuable aid. It can be secured through the publishers of *The Etude*.

Likes the Light Classics

After reading your paragraph, "Three cheers for the light classics," in the August *Etude*, I ordered a load of them, and how delighted pupils are to relax with those things our mothers taught us! Even if they are considered old-fashioned, these harmonious sounds are a joy to listen to. I would like to have a list (graded if possible) of light, pleasing compositions by European composers, and ones like yours which you like for the continuity and consider good for teaching or recital purposes.—(Mrs.) M. H. U., Arizona.

I am so glad to hear of that favorable reaction of your pupils! But, now for a list somewhat more recent than the compositions of Sydney Smith, Ignace Leybach, Fritz Spindler, Lebensberg, in which our mothers or grandmothers used to revel. I can recommend—

(Continued on Page 721)



COLOSSAL NATURAL ENTRANCE TO THE CARLSBAD CAVERNS

An Amazing Subterranean Oratorio Performance

An Astonishing Account of a Notable Concert 750 Feet Underground in a Fabulous American Cavern Fairyland

by Jay Media

The author of this article desires to express his thanks to Mr. Victor L. Minter, Secretary of the Chamber of Commerce, Carlsbad, New Mexico, for much of the information contained in this article. The vast Carlsbad Caverns are only one of scores of archeological, anthropological, botanical, and historical wonders that attract thousands of Americans to New Mexico yearly and leave them with a determination to return.

—Emmett Norts.

ONE OF THE MOST unusual concerts ever given in any country was the performance of Haydn's "The Creation," which took place on May 6, 1933, in the bewilderingly great Carlsbad Caverns, New Mexico, under the direction of Mr. Roscoe P. Conkling. Mr. Conkling, a pupil of Dudley Buck and Antonin Dvorák, is a leading musical figure in El Paso, Texas. His wife has the degree of M. A. Bac. The success of this performance, and the dignified conditions under which it was given, were due to the initiative, persistence, and artistic experience of this couple, who stimulated an interest in the project and overcame almost impossible natural obstacles, to attain a finished performance.

The work was presented in one of the huge underground halls of the caverns by the Haydn Oratorio Society of El Paso, assisted by choirs from the neighboring cities of Artesia, Carlsbad, Deming, and Roswell, and the El Paso Symphony Orchestra. The performance started at 7:30 P. M. It began with an introduction by the Rev. S. C. Walker, followed by an Address of Welcome by Superintendent Thomas Boles, of the Caverns.

A large corps of finely trained and courteous Rangers is kept at the caverns daily. These men and women act as guides, lecturers, and supervisors to escort the great crowds of visitors daily.

Haydn completed "The Creation" in 1797 (the year

of the birth of Schubert), when he was sixty-five years of age. The text of "The Creation" was originally prepared in English by Lidley, and is taken from Genesis and Milton's "Paradise Lost." It was then translated into German as "Die Schöpfung" and presented for the first time privately in the Schwarzenburg Palace, Vienna, April 28 and 30, 1798—nearly one hundred and fifty years ago. It was sung in Covent Garden, London, in 1800, and was first given completely in America in Boston in 1819, although parts of the oratorio were performed in Bethlehem, Pennsylvania, in 1810. "The Creation" probably ranks with Handel's "Messiah" and Mendelssohn's "Elijah" as one of the three oratorios most frequently given.

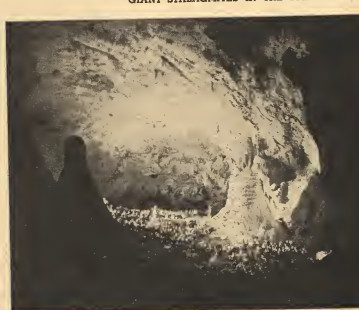
Haydn certainly never imagined that his work would be presented in such a bewildering and awe-inspiring auditorium as the Carlsbad Caverns. Haydn's oratorio introduction to the oratorio, *Representation of Chaos*, which in its day was regarded as a supreme burst of modernism, now seems very perfunctory and orthodox in harmony. The caverns would surely have been (Continued on Page 724)



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DECEMBER, 1947

Keep It Natural!

A Conference with

Eileen Farrell

Popular Young American Soprano
Featured Soloist of the Columbia Broadcasting System

SECURED EXPRESSLY FOR THE ETUDE BY RATES RUDWIN

At twenty-six, Eileen Farrell enjoys a five-year record as one of the most gifted and most popular singers on any network. The year 1947 marks the fifth consecutive season that she has been summer star of the Sunday afternoon "Family Hour," an assignment she carries along with her own regular Friday evening program. In all her work, Miss Farrell is known for the rich natural beauty of her voice, her impeccable musicianship, and the versatility with which she interprets songs that range, in type, from simple ballads through operatic arias to the difficult vocal cadences of Alton Berg's "Voxcek." Miss Farrell was born in Connecticut, and music has been part of her life as long as she can remember. Both her parents are singers; prior to their retirement from the stage, they performed in vaudeville as "The O'Farrells." On settling down in Connecticut, Mrs. Farrell continued professional music as organist and choir leader in the local Catholic Church, and as teacher of singing. Eileen sang in her babyhood and got pointers from her mother without realizing that she was being taught. She sang in school, and in the choir, and began formal studies at the age of nineteen, under Marie Aleock, a friend of her mother's and former contralto of the Metropolitan Opera Association. A strict taskmaster, Mrs. Aleock gave the girl a thorough grounding in vocal emission, but found that her gifted pupil was a natural singer, requiring plinking drills and exercises almost without guidance. Eileen remained on Aleock pupil for five years, after the first two of which she was permitted to audition for CBS. She made her debut with the Philadelphia Orchestra under Eugene Ormandy, and sang with the New York Philharmonic Symphony Orchestra under Bruno Walter. She concertizes and looks forward to performing in opera, preferably Wagner. In private life, Miss Farrell is Mrs. Robert Keegan and extremely proud of her domestic abode. She likes to cook, bake, and knit, and she takes especial care of Robert Junior. —Eileen's Note.

all vocal sounds prefaced by the consonant M (Mah, Me, Mo, Mui, and so forth) and I work my way up and down by fourths, repeating the final note as the beginning, or attack, of the next group of four tones. I find this helpful in firming the attack—especially in the upper register. The value of this exercise lies in the fact that, while it is comparatively simple to end on a high note, or even to progress through high tones, it's a far more delicate matter to attack on a high tone. Spacing the scale by fourths and using the highest tone as the springboard into the next group gives you ample opportunity to perfect a high attack.

Develop Sight Reading

"I wonder, though, if there isn't too much of a tendency to believe that good singing begins and ends with technical vocal work! My five years in professional singing have taught me that you can't make a bigger mistake than to imagine you're nothing more than to make the tones come out. A perfect, natural voice, perfectly schooled (if there were such a thing), would find it impossible to get ahead in public work unless it were fortified by sound musicianship and a flexible ability to adapt that musicianship to all kinds of needs. The ambitious young singer needs more than average familiarity with types and kinds and 'schools' of tunes; needs at least a basic knowledge of theory and orchestration. She needs languages. She needs to know how to adapt herself to sing with others. Most of all, perhaps, she needs to read music fluently.

"The best recipe for learning to become a fluent sight reader is, quite simply, to read at sight! All you can. Some people seem to be born with an ability to read at sight. Maybe it's only *seem*; maybe they've just been reading more and longer! I feel sure that my own ability to read at sight grows directly out of the fact that I have been reading—and I mean *reading*; new songs, new parts, new scores, new music in The Etude—ever since I was first taken into my mother's choir, at the age of five. Reading is something that can't be 'taught' any simply have to demonstrate ability. And the best way to strengthen such ability is by regular, earnest practice in reading music that is entirely new to you. Picking up the notes of a song you know by ear and watching the printed line fit the melody-line in your mind isn't at all the same thing. Practice reading on unfamiliar music—and practice it every day!

"Another simple step toward self-advancement is group, or ensemble singing. Not only does this broaden one musically, but it also does something to your powers of balance and control. One of the experiences I got forward to with keen pleasure (Continued on Page 74)

EILEEN FARRELL

THE CHRISTMAS season of 1947 will again retell the story of the Nativity with numerous carols, some medieval, some modern and others that are in point of time still quite new. Services in various churches and radio programs, as well as choral concerts, will vie with one another in variety and effort in this yearly revival of the carol treasury associated with Christmas throughout the centuries. Yet all this mood of rejoicing, one has to search diligently for those few who realize that the present status of the carol is the result of more than a half century of intensive effort in hope of a revival. The few men in early nineteenth century England who were acquainted with some of the old carols, and who aided materially in the revival, found little enthusiasm outside of a chosen circle. In the mid-seventeenth century the carol experienced such a period of decadence that few of the old carols were known or heard and then only in the country districts. The story of the years that returned the carol to its former prominence contains many facts of interest for the general reader and especially for those to whom the carol is a vital part of the yearly Christmas celebration.

The fact that psalm singing dominated the choral part of the church services is only one circumstance that brought about this condition. Puritan England sought to lessen, if not do away with the Christmas festivities and religious celebration. From 1641 onward the decline is easily observed. An ordinance, the first, prohibiting the performance of Christmas plays was issued in 1642. On Christmas Day 1643, feeling in the matter was more tense and although the shops were opened for business, they were soon closed for fear of some disturbance. The following year brought a peculiar circumstance, for Christmas Day fell on the last Wednesday of the month, a day set aside for fasting. In spite of the significance of the day, the shops, nonetheless, were ordered opened and the fact observed as on any other prescribed occasion. In 1647, Christmas, as well as all other holidays for that matter, was abolished, and in 1652 Parliament decreed against any observance. There was some opposition among the people, and pamphlets and broadsides appeared in criticism of the restrictions. Nevertheless the Christmas tradition of the centuries was seriously affected and as far as the carol was concerned practically forgotten. The Restoration did little to revive the old spirit, for the account was mostly on the festival carol, and the religious carol under such conditions could hardly regain its former popularity.

Carols During Puritan Period

In the Puritan period the carol literally went underground. The little that remained of its former self was kept alive only by the yearly publication of broadsides circulated in the country districts. The number of these broadsides published yearly was gradually reduced so that a nineteenth century critic cites this as a strong piece of evidence pointing to a total decline. These broadsides seldom contained more than a single carol, and were passed on by hand, the sheets helping to aid the remembrance of the texts which could be more readily forgotten.

The revival began shortly after 1820, and in the half century that followed there were many periods when little progress was made because the objectives tended to retard rather than advance the return of the old carols. From among those whose names are outstanding in the revival those of David Gilbert, William Sandys, William Hall, and John Stainer offer some of the most interesting sidelights along the road back to a living carol literature. The movement took two directions, a popular one which concerned itself chiefly with making available the small number of carols readily obtainable; the other, the searching work of scholars, which progressed slowly but in time grew to large and noteworthy collections. In spite of this long period of research newly published studies on the carol often present a version of the carol that seemingly has not appeared before. The task of neither of these groups was an easy one, for the early collections show evidences of unrewarded effort. The melodies were known principally by tradition, and the lyrics were a matter of the most serious obstacles to their promulgation. Fortunately many of them were at last consigned to print.

The illustration accompanying this article is from an

The Revival of the English Carol

by Cyr de Brant



See Matt. chap. ii. verse 11.

AN ENGLISH CAROL BROADSIDE OF 1840

This cut was made from a damaged example in the New York Public Library labeled "Glad Tidings to All People: A Christmas Song." On each side of the picture were quotations from The Scriptures, and thereafter followed ten stanzas of the carol.

early broadsheet (13 x 8 inches). This was followed by a ten stanza carol, "Glad Tidings to All People: A CHRISTMAS SONG." The carol, in these days of world confusion, seems strangely prophetic and portentous. Here are three of the ten stanzas.

To us this holy child is born!
For us this son was given,
To save from sinking down to hell,
And raise our souls to heaven.
O then, to earth's remotest bounds
Let the glad news be driven;
For 'tis tidings of comfort and joy.

Oh, Britain! let thy favour's sons
With grateful reverence bend,
And a loud shout of ardent praise
Through all thy coasts extend;
For in the midst of thee, He reigns,
Whose kingdom never shall end.
These are tidings of comfort and joy.

Then all the nations of the world
The Saviour shall adore!
The Gentiles He shall fully bless,
The Jews He shall restore,
And all shall join in loudest songs
To praise him evermore.
Oh, what tidings of comfort and joy!

We might also mention a third group, one of less importance in modern collections, the publication of new carols. Many, if not most of them, had their origin in the last few years of the last century. These new carols were soon dropped by the wayside. These new examples in general referred to the current hymn forms rather than the old carol style with burden and a few stanzas. A notable exception to the many new carols were two composed by Americans, *O Little Town of Bethlehem* by Phillips Brooks, and *It Came Upon a Midnight Clear* by E. H. Sears. Newer carols written in the mid-nineteenth century are in a slightly different category for they were specifically written to old carol tunes. Likewise unsuccessful were those carols written to supplant the "ungodly" ballads and the older carols. Such were those of the Religious Tract Society published in the Christmas Box of 1825 and of Parker in 1833.

Published Collections

What seems to be the earliest evidence of a revival came through the efforts of David Gilbert, a resident of Cornwall. In 1822 he issued a small collection of old carols with tunes which we are told in the subtitle "are accompanied by tunes to which they were formerly sung in the West of England." He was attracted to the carol because it revived the memories of a happy childhood which he hoped to preserve. David Gilbert was a prominent figure of his day, a member of Parliament and a patron of the arts and sciences.

Among those he sponsored in the scientific field was Sir Humphrey Davy whom he succeeded as president of the Royal Society. In 1820 Gilbert was elected a member of the Society of Antiquaries, a society founded many years before in London, and revived in 1871. His election was possibly an indirect reason for the publication of this, his first carol collection.

Fortunately the 1822 preface gives us some important information concerning the contemporary Christmas celebrations in the West of England. After noting the custom in Catholic countries, the observance of a vigil and a fast followed by Midnight Mass, he continues, "shadows of these customs were 'til very late preserved in Protestant West England. The day of Christmas Eve was passed in an ordinary manner, the carols were not sung in the evening, cakes were drawn but from the oven in every house and the singing of carols continued late into the night." This was supplemented by the church service on Christmas day during which "each church had the place of psalms in all congregation joining in."

Of Ancient Lineage

Gilbert published a second edition of the collection the following year. He felt that the original edition had had a sufficiently good welcome to warrant a new edition. Besides he was able now to bring the original twelve carols to twenty, an increase of considerable importance when the carols available were so very limited in number. The tunes for the original twelve were largely modal which speaks their ancient lineage. With the second edition Gilbert was not so fortunate, for the version of the carol that he had "not tamely, for the private enjoyment of those who had succeeded in his best endeavors to get more of the ancient tunes." In spite of this fruitless search there is one exception, for a notation on one of them informs us that he was able to add one of the last modern carols. This was sent to the editor from Yorkshire since the preceding carols went to press." This was Byrom's *Christians, Awake*, (Continued on Page 726)

What Gives a Violin Tone?

by Francis Drake Ballard

T IS my pleasure to play upon about one hundred violins a month, always in quest of the most intangible quality a violin possesses—tone. And by the glint I notice in a player's eye when he picks up a violin which really suits his tone-ear, I believe that the subject of violin tone has been treated entirely too scientifically. It is not scientific at all. Any good violin should and can have a good tone. The only reason the owner of a good violin does not get the patient process of learning how to have his type of tone transplanted into his instrument. Of course it should be stated that the violin must be a good violin. If poor violins had tone there would have been no need for Stradivari, Guarneri, and all of their followers to strive so hard to make a few pieces of wood into instruments that would be an organ to the ear. The most delicate bow strokes now hold your breath. I have played on many Strads that did not have a good tone!

I know one Strad that needs a particular brand and gauge of aluminum A string (wound on gut) to make it sound at all—that is, so all the strings respond with equal tone quality. Other fine instruments sound like brass trumpets with the same type of A string. And before all of the secrets are explained, let me state that tone is largely a matter of the proper balance among (a) bridge, (b) bass bar, (c) type and gauge of strings, (d) sound post adjustment—plus a few more little tricks I shall try to explain.

A flat model violin needs a bass bar of greater tension than a high model instrument; if the bass bar is "right" you have a good D and G string tone. But alas, many times the A and E then are weak. The post adjustment can help a lot, to say nothing of the *thickness* of the post, the *type* of wood of which it is made, and so forth, but the most important accessories are, perhaps, a proper bridge and a correct set of strings!

have seen professional players with Amati, Strad, Bergonzi, and on down to the lesser makes, spend hours trying various brands and gauges of strings on their violins, merely to get a proper balance. Once a good bridge has been adjusted, a player can experiment for many months on various combinations of strings, but it is not easy to get a perfect balance for his own taste. I often try a dozen G strings of the same brand and gauge before one sings out with the other strings, because strings of the same make and gauge often are as different in response as day and night. I'll skip the tedious chore of finding the proper gauge. That takes many months of trial and error—and I'm not a virtuoso. I'll stick to the fine soloists spend their time merely playing. They spend hours trying to find just the right string, or set of strings!

A Serious Handicap

Without trying to exaggerate, I can say that nine out of ten violins I examine have improperly fitted bridges. I have watched talented pupils struggle on violins that Kreisler couldn't play upon with much effect, so bad were the bridge adjustments. The same goes for sound post and other minor adjustments (such as the proper distance between fingerboard and string at the nut). A folder of matches can help a lot here. If the cardboard fits snugly under the strings at the nut (near peg box), *that* part of the adjustment is about right.

With a knowledge that a general statement cannot be given, it is usually safe, however, if the strings are at these distances above the end of the fingerboard near the bridge (I am taking these measurements from a bridge just made by Mr. Helfetz' favorite bridge



FRANCIS DRAKE BALLARD

love for violins can be inherited, the author tells his lifetime affection for the instrument came from his grandfather, who used to entertain him, as a small boy, with old Civil War songs and stories. He was so enthralled by his grandfather's Shering the violin he hoped that the inherited violin was no less than a Stroh, the boy was shocked and hurt to find an expert appraiser tagging the instrument as a five-dollar old violin. He was so disappointed that he decided to study and become one for research and study, and at the age of fifteen, the boy was collecting and dealing in violins. Now, many years later, he still looks back on the great number of beautiful violins he has collected that passed through his hands as a collector first, then as a scholar, and then as a dealer. It was such a costly load always necessitated some liquidation, and he recalls that the poorest of the violins that he sold, hundreds of others are started on the rewarding road of rare violin collection and appreciation.

Mr. Ballard is author of the recent book, "The Appreciation of Violins," which is a book that will find its way into many university and musical college libraries, and has been recommended by many connoisseurs of the instrument. —Elliott R. Koss

maker). G, 3/16"; D, 3/16"; A, 5/32"; E, 1/8". These measurements are made from the base of the fingerboard to the top of the string. If your violin is so adjusted, you can't blame the bridge for a bad tone! But ninety per cent of the violins I have examined have not had this adjustment—some of them have had bridges either so low or so high that it was impossible to expect any satisfactory tone from them.

The matter of a bass bar must be left to an expert repairman: the subject is too involved to explain

whether or not your violin needs a new bass bar. Generally speaking, it is an accepted rule (subject to exceptions) that a bass bar should be renewed every twenty years.

The matter of strings is easy—simply experiment; and all the trouble and expense are worth while if finally you settle upon a perfect combination of strings that give your violin the vibrant, singing quality every player wants. I have tried as many as fifty different combinations of strings to find a perfect, or nearly perfect, set. It was worth it, I assure you.

The business of adjusting a sound post is a matter to be attended to entirely by a professional repair man. A few rules may help you decide, however, if your post is in the wrong place. Generally speaking, a high model violin sounds at its best with the string about a quarter of an inch behind the right (bridge) leg. A medium or flat model instrument sounds better with the post about one-eighth of an inch behind the right leg. Naturally, the post must be *both* at the top and bottom, and should be straight. In most violins, the measurement from just inside the nut to the bridge should be within an eighth of an inch (depending on size of violin) of the standard string length of thirteen inches.

Selecting the Wood

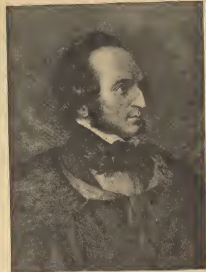
Many violins with wood of beautiful grain have an unpleasant sound, even if the basic quality and age of the wood are proper. This was widely understood by the finest old makers, and they were careful to select wood in regard to its eye-appeal, and once a spruce pine tree was found with tonally good wood, the old makers stuck to it regardless of knots, irregular grain or sap marks, and often paid a premium for it. It was a whole piece which they felt would not produce as good a sound. Wood for the backs (maple most often) shows a wide variety of grains, some with plain (downright boring) straight grain, and some with wavy grain. The wavy grain is eye-appealing, but it is not always the eye-appealer. Sometimes the fine makers were lucky enough to have wood that both looked handsome and vibrated properly for good tone. Many of them, Grancino in particular, were good enough to select wood that, nevertheless, gave the instruments a wonderful tone quality. One of the most important parts of the back, tonally speaking, is the part directly under the soundpost. If it is good, it is good for a long time, and it is never so good as a beautiful, responsive tone is conserved.

Many violins in our collection are ugly ducklings judged solely by their appearance, yet they sound delightful; some of the most handsome ones remind us of dressed up dudes whose inner character is faulty ... so as a rule we feel that "handsome is as handsome does" when it comes to a violin!

The matter of various measurements, and the amount they may vary from normal, are dealt with at length in our book, "The Appreciation of Rare Violins," and while tone is often affected by measurements, the general subject has more to do with ease of playing (and holding) a violin than with the title of this piece. But so many factors go into the net result of satisfying tone, it is well to mention some of them.

Importance of Varnish

Of course, varnish is a prime factor, but it should be made forcefully clear that no remedy for a poor violin tone can be found in a new coat of varnish. The sins are to allow anybody to fool around with the original varnish on a fine violin, other than the usual "touching up" which is common. The old varnish in a fine instrument is part and parcel of the whole, and its quality greatly influences tone. Physical adjustments can be changed, but one can't radically change what the maker put into his violin, and it is foolish to try it. The old and experienced makers can slightly regrade some violins and improve their tone, but the (Continued on Page 718)



Lehr: Muehlbach'sche B. 12

IN THE MIDDLE of the eighteenth century a desperately poor German-Jewish youth, Moses Mendelssohn, born in Dessau in 1729, made his way to Berlin. By dint of his remarkably beneficent mind, he influenced German thought for generations. In 1754 he made the acquaintance of Lessing, who, through him, was inspired to write his greatest drama, "Nathan the Wise." The period was a remarkable one. Frederick the Great was the musk loving, quasi-despotic ruler of Germany. Anti-Semitism was rampant, but the "enlightenment" was in vogue, and a new attitude toward Judaism was being developed. In fact, his books did much to mold all European thought in his day. He came to be known as "The German Socrates."

Moses' second son, Abraham Mendelssohn (1776-1835), married Leah Salomon, whose father was a rich Berlin banker. The story runs that Leah's brother had worked for a wealthy and kindhearted banker, and the young Salomon entered into an interest in his business, with the hope that his protégé would become a Christian. This he did, and Leah likewise joined the Protestant faith, as did her husband, Abraham. The family name was changed to Mendelssohn, and the former proprietor of the garden belonging to them. This name was adopted to distinguish the family from relatives who continued in Judaism. Abraham entered the banking business and became wealthy. Leah was a woman of great charm and was a very cultured. She played the piano along with unusual skill. She was an unusual linguist, speaking English, French, Italian,

unusual minute, spreading fungus, etc.

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MEDELSSOHN, IN 1829, VISITED KILLIECR
SCOTLAND AND MADE THIS CHARMING S

and German; it equalled fluency. It was said that her favorite poet was Homer, whose works she read in the original Greek. Her water colors and her drawings were highly esteemed. The Muses of her children: Fanny Cécile (1805), Jakob Ludwig Felix (1809), Rebecca (1811), and Paul (1813). All of them, like their parents, were extremely talented musically. Rebecca was a very able amateur cellist. It was to Fanny and Felix, however, that God gave His rarest gifts. Both were precocious pianists and composers, with spiritual springs of pure melody. Their father, who was a composer of the "Songs Without Words," originally published under Felix's name, were really the creations of Fanny who, through modesty and the tradition that women should not intrude in the domain of men, gladly and proudly consented to this arrangement.

An Amazing Record

Felix Mendelssohn was born in Hamburg, February 3 1809, and died in Leipzig in 1847. Think of it! Thirty-eight years was his complete span of life and in this period he wrote more than a hundred and twenty published opus numbers, many of these including several comic positions, symphonies, sonatas, oratorios, concertos, theater music, chamber music, part songs, instrumental solos and songs; probably over three hundred works, many of which were still in manuscript in the State Library at Berlin. Let us hope they were not destroyed by the manic Nazi who, in their wild anti-Semitic rage, nulled down the. (Continued on Page 72)



MENDELSSOHN'S WIFE
 THE BEAUTIFUL CECILE JEANRENAUD
 From a painting by Édouard Magnus in 1836.



MEDELSSOHN, IN HIS VERY LAST DAYS, FELT HIS MUSICAL CREATIVE POWERS WANING AND TURNED TO PAINTING. THIS IS HIS WATER COLOR OF A SCENE IN SWITZERLAND, DONE IN 1847, THE YEAR OF HIS DEATH.

New Recorded Treasures For Music Lovers

by Peter Hugh Reed

Bach: Mass in B minor; RCA Victor Choral; Anne McKnight, June Gardner, Lydia Sumner, Lucius Metz, Paul Mathen; RCA Victor Orchestra, conducted by Robert Shaw. Victor sets 1145/1146.

Bach: Sacred Arias; Carol Brice and Columbia Concert Orchestra, conducted by Daniel Seldeneberg. Columbia set X-283.

Bach: Brandenburg Concerto; Boyd Neel Orchestra. Decca EDA-27.

Bach: Suite No. 2 in B minor; Pittsburgh Symphony Orchestra, conducted by Fritz Reiner. Columbia set 695.

Bach-Stokowski: Toccata and Fugue; Leopold Stokowski and his Orchestra. Victor disc 11-563.

Bach: Concerto for Two Violins in D minor; Jascha Heifetz (playing both parts) with RCA Victor Chamber Orchestra, conducted by Franz Waxman. Victor set 15.

Perhaps no work of Bach's has been desired in a new recording more than the B minor Mass, which stands so high in the literature of music, that it is not inappreciable to the high dominating tower of a great cathedral. The new recorded version is a model of clarity; the shaping of the performance by the gifted young conductor is marked by intelligence although not by great depth of feeling. The soloists are good on the whole, but they do not efface memories of the singers in the earlier set. The performance has an intimacy characteristic of the manner in which the Mass must have been heard in Bach's time and this makes its projection from the records in the home more enjoyable than the diffused older recording. If one feels there is more to be got from the score—a greater depth of expression, for example, in the Crucifixus—the performance taken as a whole offers nonetheless a thrilling experience.

The Negro contralto, Carol Brice, sings with dignity and admirable musicianship the *Qui sedes ad dexteram Dei* from the B minor Mass, and *Et exspecta* from *Berles* from the *Magnificat*. A lack of tonal variety leaves her arias from the Mass less impressive than those from the *Magnificat*. The accompanying orchestra is excellently handled in the reproduction, but the playing is almost too straightforward for its own good.

The English conductor Boyd Neel gives a good performance of the "Brandenburg" Concerto No. 2, but one which lacks the subtlety of line and expression of the now famous version by the Busch Chamber Players. It is the unnamed pianist in the Neel set which lets him down; he lacks the refinement of style of Rudolf Serkin.

Reiner's performance of the B minor Suite is forthright, less given to excesses than the recent Koussevitzky one. Had the conductor had a more persuasive flutist the performance would have been more appreciable, but Mr. Carstelli is lacking in the essential fluidity and grace which the flute part often demands—that is in the Polonaise.

Stokowski, using a smaller orchestra than in his previous records of the Toccata and Fugue in D minor, gives a cleaner detailed rendition, but the new version lacks the rich beauty of tone that is found in his older Philadelphia Orchestra one.

No musician has set for himself a more exacting task than Heifetz did in playing two parts of a double concerto in a recording. One can appreciate the mechanical and musical preparation that went into this

recording, but listening to the finished product one feels the lack of true spontaneity, and comparing it with the performances of Menuhin and Enesco (Victor set 932), and of Busch and Magnus (Columbia set X-283), one becomes aware of an inner spiritual freedom in the latter performances which is missing from this new one.

Mozart: Symphony in D major, K. 135; Eduard Fendler and the Vox Chamber Orchestra. Vox set 171.

Mozart: Concerto No. 4 in E-flat, K. 495 (for Horn); Dennis Brain and the Hallé Orchestra, Columbia set MX-285.

Mozart: Quintet for Clarinet and Strings, K. 581; Reginald Kell and the Philharmonia Quartet. Columbia set 702.

The Mozart symphony, written in his sixteenth year, is buoyant and carefree and a delight from start to finish. Fendler's performance is alert and dexterously nuanced; the recording on vinylite is good. . . . The horn concerto was written twelve years later for a famous horn player of the day. It is a striking example of Mozart's ability to handle an instrument which was fairly new to the orchestra at that time, and reveals his ability to be both ingenious and daring. The English horn player, Dennis Brain, gives a fine performance. . . . The Clarinet Quintet belongs to Mozart's last years and remains one of his greatest chamber compositions, wherein lies endless pleasure. The performance of Kell and the Philharmonia Quartet is as near perfection as the record can give, and surpasses all previous issues.

Beethoven: Violin Concerto in D major, Op. 61; Joseph Szigel and the Philharmonia-Symphony Orchestra of N. Y., conducted by Bruno Walter. Columbia set 136.

Beethoven: Piano Concerto No. 2 in B-flat, Op. 19; William Kapell and the NBC Symphony Orchestra, conducted by Vladimir Gloschmann. Victor set 1132.

Handel (arranged Casadesu): Concerto in B minor; William Primrose (violin) and RCA Victor Orchestra, conducted by Frieder Weissmann. Victor set 1131.

Fifteen years ago in England, Szigel and Walter recorded the violin concerto of Beethoven. To many that set was the preferred performance of the work on records, for Szigel played with an artistic intensity of purpose that commanded the highest respect and Walter gave him an eloquent and radiant powered orchestra background. This new version reveals the two artists delving even deeper into the music than the aid of superbly realistic reproduction adding nuances of line and color that were not heard in the first work in the form but published later, has never held our interest like the other four concertos. And despite his pianistic prowess, Mr. Kapell does performance lacks the essential lightness and relaxation the music demands. . . . The Handel Concerto has been claimed a fraud by several authorities, but proves to be a pleasant and diverting score, and a



ROBERT SHAW

welcome addition to the repertoire of a violinist. Primrose plays the work for Columbia ten years ago and to our ears the older recording has an intimacy of charm that the bolder reproduction of the new set does not convey.

Wagner: Siegfried Idyll; A Faust Overture; The Ride of the Valkyries; Arturo Toscanini and the NBC Symphony Orchestra. Victor set 1135.

Tchaikovsky: Symphony No. 5 in E minor, Op. 64; The Philharmonia Orchestra, conducted by Paul Kletzki. Columbia set 701.

As an interpreter of Wagner, Toscanini has few if any rivals. His newest version of the *Siegfried Idyll* is a rarely poetic revelation of this lovely tone poem: his "Faust" Overture exploits the brooding despair of the learned doctor with a searching intensity of spirit; and his *Ride of the Valkyries* packs a thrill as only Toscanini can achieve.

The Polish conductor, Paul Kletzki, proves himself one of the foremost interpreters of Tchaikovsky's music on record. Not only is this a performance in which intelligence and technical resourcefulness are well exhibited, but the extended range recording adds immeasurably to one's enjoyment of the event.

List: Piano Concerto No. 1 E-flat; Artur Schnabel and the Dallas Symphony Orchestra, conducted by Antal Dorati. Victor set 1144.

Britten: The Young Person's Guide to the Orchestra, Op. 34; Sir Malcolm Sargent and the Liverpool Philharmonic Orchestra. Columbia set 703.

List's famous "Triangle" Concerto is handsomely served by this extended range recording in which the tinkling instrument so hard to record in the past comes through with almost too much realism. Rubinstein "with his sheer splendor of mighty pianism" identifies himself with this music as tellingly as any other pianist on records to date.

Britten's work, based on a theme from Purcell, is one of the most ingenious and diverting scores ever devised to exploit the various instrumental sections of an orchestra. It should become a popular favorite with old and young alike.

Dukas: The Sorcerer's Apprentice; Eugene Ormandy and the Philadelphia Orchestra. Columbia disc 1284-D.

Borodin: Prince Igor—Overture; Berlioz: The Trojans; Saint-Saëns: Saint-Saëns and Trojan March; Sir Thomas Beecham and the London Philharmonic Orchestra. Victor set 1141.

Ravel: Pavane pour une infante défunte; The Boston Symphony Orchestra, conducted by Serge Koussevitzky. Victor disc 11-572.

Ravel: Valse des nobles et sentimentales; Daphné et Chloé—Suite No. 1; Debussy: Ravel; Sarabande; Pierre Monteux and the San (Continued on Page 72)

CRITICS AND ENCYCLOPEDISTS

"THE ENCYCLOPEDISTS AS CRITICS OF MUSIC." By Alfred Richard Oliver. Pages, 227. Price, \$3.00. Publisher, Columbia University Press.

The great French "Encyclopedia," which from 1751 to 1765, was the work of a group of French scholars and scientists headed by Denis Diderot (1713-1784), the famous "Pan-to-philie." Diderot, a political prisoner, was released to work with d'Alembert, Voltaire, Montesquieu, Rousseau, and Buffon upon this work for twenty years. The result was a series of thirty-six volumes which, coming at the height of "the period of enlightenment" were not merely a triumph for French scholarship, but a great impetus for learning in the world. While the famous Diderot "Encyclopedia" was, in a sense, founded upon a two volume work of Ephraim Chambers, first published in England in 1728, what we have known as the Chambers "Cyclopedia" is really the publication of Robert and William Chambers of Edinburgh, a ten volume work compiled by Robert Chambers and Robert Carruthers, and first published from 1850 to 1868. The "Encyclopedia Britannica" was first issued in six penny numbers in 1768, during the reign of George III. At that time it is estimated that those acquainted with the English tongue numbered 14,000,000. Now it is estimated that far over 200,000,000 are familiar with English. With the spread of the tongue, the growth of the "Encyclopedia Britannica" has been tremendous. Nevertheless, Diderot's great achievement ranks as one of the foremost achievements of scholarship in the world.

Note that the appearance of Diderot's "Encyclopedia" (1751) was paralleled with one of the greatest epochs of music development in Europe. Bach and Handel were then sixty-six years old, Haydn was nineteen, but Mozart was just born. However, before the completion of the thirty-six volumes in 1780, Mozart was twenty-four years of age, and because of his precocity, was already one of the leading musicians of Europe. Together with the unusual musical development in England, France, and Italy, there was already in the world a large number of masterpieces upon which critical opinions might be desired. For instance, in 1780 Gluck, who had written all of his great works, already had retired from Paris to Vienna, a broken, paralyzed, old man.

Therefore, Diderot's "Encyclopedia" is made from contemporary material and the opinions of the critics engaged, such as Diderot, Rameau, d'Alembert, and others are priceless, particularly in the field of the opera, the ballet, and instrumental music.

"The book was not completed without bitter quarrels among the critics, who had many contrasting opinions. Much of the interest in Mr. Oliver's book has to do with these hard-fought disputes, which make striking pictures of musical affairs at that pre-revolutionary period in the colorful days of Louis XV. . . . Columbia University Press seems to be having a kind of carnival upon the French Encyclopedists, as it has also recently issued a volume, 'The Comersing of Diderot's Encyclopedia' by the Re-established Text," by Douglas H. Gordon and Norman L. Torrey.

Perhaps it is a good thing now and then to withdraw from the picture for nonce and forget about Russia, Indonesia, Greece, the Atomic Bomb, and the high price of butter and eggs, while we find amusement in discovering what other men tore their hair about almost two centuries ago!

PEN PORTRAITS OF FAMOUS MUSICIANS

"THE OTHER SIDE OF THE RECORD." By Charles O'Connell. Pages, 332. Price, \$3.50. Publisher, Doubleday.

In the world of records, "records that defy the tooth of time," the names of two Americans stand out with unusual prominence. The first is that of the late Calvin T. Ormandy, and the second is that of Charles O'Connell, through artistic interpretations of many foremost singers and musicians of yesterday were captured for the discs.

Mr. Childs was a forceful and amiable business man, a man of great energy and drive, and a man of great artistic interpretation of many foremost singers and musicians of yesterday were captured for the discs. Mr. Childs was a forceful and amiable business man, a man of great energy and drive, and a man of great artistic interpretation of many foremost singers and musicians of yesterday were captured for the discs.

He was born in Chocoma, Massachusetts, in 1900, and was educated at Holy Cross College. After several years spent as an organist and as a music critic, he

The Etude Music Lover's Bookshelf



by B. Meredith Cadman

Any book here reviewed may be secured from THE ETUDE MUSIC MAGAZINE or the publisher on receipt of cash or check.

became associated with the RCA-Victor Corporation, remaining with that corporation until 1944, when he left to take the position of Music Director of Columbia Masterworks, from which position he resigned last spring. Meanwhile, he had entered the field of concerting and had led most of the major symphony orchestras in our country. He also wrote "The Victor Book of the Symphony" and was Editor of "The Victor Book of the Opera."

With these rich experiences he has met many of the most famous musicians of his time. This has given him intimate opportunities for observation of these personalities on "the other side of the record." His pen portraits are done with distinction and make one of the most interesting and entertaining musical books to appear since the end of the war. On his easel he has captured Grace Moore, Lily Pons, José Iturbi, Eugene

an evident attempt to be truthful, without rancor. Some of the portraits are etched with acid—as they should be. But opinion is not necessarily truth. We can all err in judgment. However, Mr. O'Connell probably has had more opportunities for polishing his judgment than any man in his field. He calls a spade a spade, and not "a blunt instrument used in excavating. Many of the personal studies are like anatomical sections and sometimes Mr. O'Connell's scalpels turn into cleavers. Nor does he fall now and then to put in the raw and vulgar back-stage jargon, which will shock some simple souls who have never seen the too high a pedestal to be human. Behind it all there is a kind of monastic scholarship and discernment which will gratify the thousands who get their music, "off the record." Unquestionably, the book will cause a sensation in musicdom.

It will make an excellent gift book for your musical friends, come Christmas.

JUVENILE MUSICAL BIOGRAPHIES

"GIANTS IN MUSIC." By Louise Schaw. Pages, 80. Price, \$2.50. Publisher, Keybook Publishing Company.

A series of eight biographies of great composers, designed for children. The tales are told with justifiable poetic license and there are eight full page illustrations.

MUSICAL PANORAMA

"THE ROAD TO MUSIC." By Nicolas Slonimsky. Pages, 178. Price, \$2.75. Publisher, Doubt, Mead & Company.

Perhaps you have gone a long way on the road to music. Perhaps you are only starting out, or perhaps you are content to listen to music from records or from the air, but would like a few of the details of the art to help you enjoy what you hear. In any case, Mr. Slonimsky's very human, entertaining, and interesting book will prove a worth-while investment. The author, looked upon by some as a modernist, isolated in his own sophistry, gets down to earth in a way which will delight you. The articles appeared in part upon The Children's Page of the "Christian Science Monitor." Although portions of the chapters of the book are eligible to the juvenile mind, none of the truth will be found very informative and helpful by many adults.

The book is chock-full of musical bits such as: "The great Italian conductor, Toscanini, has a way of showing *crescendo* and *diminuendo* by spreading out the index and the middle fingers of his hands, touching them by the fingertips to imitate the actual signs of *crescendo* and *diminuendo* as they are written in the score."

"The whole work has a refreshing sense of humor, wit, and common sense, which make it most readable."

"Speaking of music for the people, you must go where people are if you would lead them where you think they should be."

—PETER W. DYKEMA

"MUSIC STUDY EXALTS LIFE"

RECORDS

"MUSIC STUDY EXALTS LIFE"

THE ETUDE

The Pianist's Page

by Dr. Guy Maier

Noted Pianist and
Music Educator

Orchids to Miss Linderud! To formulate such a credo and to implement it by top-notch teaching methods, means that she has set high standards for herself as well as for her students.

From Brooklyn—But Not A Dodger!

Mr. Hyman Krongard hailing from Brooklyn (a borough which may well boast of its excellent teachers) is by no means a dodger on the subject of standards! He takes this department to task for approving statements and policies of teachers whose letters have been quoted on these pages. His own letter is so provocative that I would like to quote it *in toto*; but this being impossible, let's examine a few of its thoughtful paragraphs:

"I, too, cannot resist the temptation to 'stick my oar in' on the subject of standards. . . . A certain percentage of pupils takes lessons from people who are not teachers; an enormous amount of instruction is given by unqualified persons. All talk of improving standards can be little more than talk so long as this monstrous evil exists. Imagine what standards of medicine would be if every pre-med or pharmacy student decided to set himself up in business as a doctor! To blame the parents for this, as some correspondents do, is to negate reality. It is up to the music teaching profession, by working for the licensing and accrediting of its qualified members, to give the parents the protection they sorely need."

MR. Krongrd knows of course that in several localities of the United States the music teachers associations have been experimenting variously with voluntary accrediting plans. Official licensing of music teachers has been tried but without success. Several unofficial state accrediting projects have been "going strong" for some time.

The California Plan

Take California, for example. For five years its enterprising Music Teachers' Association has been busy evolving a "California Plan" of awarding College League, Child Specialist's, and Fellow's degrees to its members who win the Association's recognition of accomplishment and progress in pedagogy, performance, practical teaching, research, and composition. A. J. B. has been required to complete specified study in Ear Training, Harmony, Music Form, History of Music, Educational Psychology, Normal Music, and Applied Music. Candidates must also produce evidence of successful teaching experience through the presentation of pupils for demonstration.

A tall order, you say! Yes, but it is working successfully. If you think those requirements tough you ought to scan the test for the Fellow's degree!

A Credentials Consultant evaluates all teachers' applications . . . list of music studied, dates and length of study, private, college, and conservatory teachers, teaching experience, public recitals, research studies, and participation in community musical projects. An examination committee of three members, and outstanding specialists are appointed annually to administer the examinations. Requirements for the tests are set forth in detail and are strictly enforced. California Teachers are working like beavers, to pass the tests. Those who fall by the wayside are encouraged and stimulated to try again.

Other Associations might well investigate this Call.

fornia plan, which is still in the experimental stage. It has followed the sensible policy of not setting sights too high at first. By now, however, it ought to be able to stiffen the requirements which, I think, are not exacting enough in the fields of actual performance and pupil demonstration.

The California Plan claims to have formulated a "progressive aid in achieving a superior standard of music education in the studio." The Association has certainly made a splendid start in this direction.

Johnnie's Pleasure

Concerning the statement by M.A.S. (September, 1978) that she is fed up with the parents who chant: "I don't want Johnnie to be a concert pianist or a professional musician, I want him to know how enough to play the piano for enjoyment," Mr. Kroninger writes: "I have been my experience that nineteen out of twenty parents come to a teacher with this attitude. Yet what a naive and wide attitude that is! As if anything that Johnnie does is not a result of his own desire to do it to any serious extent! As if anything that he does is not a result of his own desire to do it that they want will influence a good teacher! If the teacher sees in Johnnie the makings of a fine artist, he will develop these to the best of his ability. Johnnie will become a professional musician, and his parents will become his most modest desist. But when one omits the work, the time, the talent, the perseverance, the passion, the entire development of the child into a fine performer, who can deny the parents display and share in freedom in their approach to their child's music study?"

Who wants to make professionals of his pupils? Certainly no teacher worthy of the name. . . . But I'd like to know how many teachers are in the enviable position of being able to resist parental dictation. . . . What of the majority who so often despair at that "Johnnie's enjoyment" declaration? They know only too well that enforcing the necessary discipline and drill in musical and technical fundamentals will result in Johnnie and his Ma searching out a teacher who will sponsor the false fun notion.

Isn't it high time for American parents to realize the simple fact that any real musical enjoyment is work—fun? If they want the children to enjoy playing the piano, Mother and Dad must take their share of the responsibility, which is to keep the youngsters' noses to the grindstone—pardon! hands to the piano keys, for four or five years. During this period they must praise, inspire, stimulate, require regular practice and lessons, listen to results, offer rewards if necessary—anything to help the teacher lay a solid foundation for the youngsters' musical enjoyment. This is the duty of every parent.

After these years the kids must decide for themselves whether they want to continue or not. It's up to them then. If parents grit their teeth and put through such a policy, thousands of them will be spared those bitter, accusing reproaches of Johnnie and Mary, now aged eighteen. (We know them all by heart!) "Why didn't you *force* me to practice and keep up my lessons?" "Oh Gee! I'd give *anything* to be able to play well, but it's too late now."

Johnny Tires of His Pieces

Mr. Krongaard also disapproves of teachers who object when parents say, "Johnnie must never be kept out of a piece so long that he tires of it." He says: "The truth is that the child is not tired of it, but he is tired of the teacher. The teacher is not tired of the child, but he is tired of the child's mother. Does the writer believe that an extraordinary amount of time spent on a composition will produce perfection or broader musicianship? Perfection can only come from a student desiring to achieve it. But the scales, fundamental scales, scales of intervals, scales through which goodness in performance is possible. But this we delude ourselves that a heavy dose of scales and standards of good old fashioned drill for all will improve standards. It will not. It does not drive the student from music study if it does not drive him away from music and beauty employs them. What good teacher withholds pure technique, scales, arpeggios, an interval, a scale, a chord, a piece of music, a piece of music for his student, when he feels that these are appropriate for his student? The teacher who is not a student of the superior teacher that sense of timing, together with an understanding of each student before him, decides whether to give technique 'raw,' such as scales, arpeggios, intervals, chords, or to give the student 'coated' with something altogether? The tools in the toolbox will help very little." *Journal of Music Therapy*, 1973, 16, 313-314.

Musician, Don't Worry About Your Heart!

by Waldemar Schweisheimer, M.D.

The Erude once contained a statement, "Musicians are a healthy lot." When we consider the very great nervous strain which many encounter, the hardships and exposure of travel, the exhaustion from long rehearsals, this statement is generally true. Many musicians live to very advanced ages. On the other hand, in the exciting life of the profession, there are many who are continually concerned about their hearts. If you are one of these, by all means consult your physician and relieve your mind, because ten to one your supposed heart distress may be some harmless disturbance. Meanwhile, Dr. Schweisheimer gives reassurance information.

—EDITOR'S NOTE.

compensation of the heart and failure of its power. Even after heart disease is well established, its function may remain adequate for all but the most strenuous activities. The average heart patient may look forward to many years of an active, useful life.

We know of other musicians who suffered from heart disease. The Russian composer, Mily Balakiref died painlessly from a disease of the heart in 1910. The same disease took away the composer, Sergei Taneyef, in 1915.

Is Heart Disease Increasing Among Musicians?

A conductor whom I know as a reliable observer told me recently that according to his findings, more conductors and active musicians he knew, had died from heart disease in recent years than had been the case in the past. The observation was pertinent, and the list was of remarkable length. This observation undoubtedly is correct. But the main diseases of musicians as well as of other parts of the population have undergone a decisive change in the last few decades. In the 1930s, for example, the lungs (of which Carl Maria von Weber died) was considered a disease common to musicians. Musicians today, however, though the American composer, Charles T. Griffes died from heart disease, however, are less susceptible to tuberculosis with the downward trend of this disease in the general population. Today diseases of the heart and the arteries are public health enemy Number One, and physicians who have musicians among their patients are aware that heart ailments are more frequent among them as well.

This, however, is in itself no sign of bad health—just the contrary, paradoxical as it may sound. The main reason is the extension of the average human life. Heart troubles are mostly connected with old age, and the longer people live, the more they have the chance of getting a heart ailment. The average length of life today is about sixty-six years in the United States—an all time high in any country of the world. The expectation of life at birth has increased almost nineteen years in the past thirty-five years.

Musicians who in former times would have died young, possibly of some epidemic disease such as typhoid fever (as did Schubert) or of tuberculosis (as did Chopin and Weber), today are protected from these diseases. The average life span of fifty years in these days, and at this age are naturally more likely to contract heart disease or arteriosclerosis than at an earlier age. There is no sign that the frequency of heart ailments in younger years has increased. Infections, such as tonsillitis (sore throat), or rheumatism, fever, are one of the causes of heart disease in younger years. Gustav Mahler suffered nearly all his life suffering from ever-recurring attacks of feverish sore throat.

In the United States about four million people have some form of heart disease. Dr. F. N. Wilson, the University of Michigan, states that just as many persons are distressed by imaginary heart disease, although actually their hearts are healthy and strong.

They doctor with all sorts of fads and nostrums for their hearts. As a result, they suffer from an imaginary disease and consequently deep fits of depression.

Often an exact checkup will show that no real physical defect exists—neither of the heart nor arteries, nor of the lungs or other organs. But that exact checkup has been made, after all the tests have shown a healthy heart, the patient can be assured: "Stop worrying about your heart; you are fit as a fiddle." And your troubles disappear. The famous soprano Lilli Lehmann, once lay in bed for three weeks, almost without stirring. She was worried by the fear that she had heart trouble. She did not know what to do. Finally she called on her family physician and her personal friend, Dr. Schweininger (famous doctor of the German Chancellor Bismarck), found her heart perfectly sound. The tumultuous beating of her heart ceased only a result of her worry. When she stopped caring about it, Lehmann became healthy again and even in her later years could endure exertions as a singer from which the youngest and strongest might shrink.

'Diseases of the Coronary Arteries

Another reason for the increase of heart troubles is the striking increase of diseases of the coronary arteries. The function of these arteries (which like "coronae" (a crown) encircle the base of the heart) is to feed the heart itself—to keep it in efficient shape and function. It is highly probable that these ailments have not increased at all in contrast to the plain statistical figures; only the medical diagnosis of heart affections has become more exact, and today we call disease of the coronary arteries what in former decades was called stroke, apoplexy, or heart-muscle affection.

Still, coronary disease among musicians is no invention of recent times. Rimsky-Korsakoff, the Russian composer, suffered from severe attacks of *angina pectoris*—a painful heart condition which is caused by changes in the coronary arteries. According to the times in his activity, he had several attacks, the first after a long break in his work. He died, however, a week after five days later in which he died, after a severe thunderstorm in August, 1908. The words "*angina pectoris*," means literally "strangling of the breast." The coronary arteries may become hardened and fragile, or blood clots and thrombi may form in them which in turn interfere with the flow of the coronary oxygenation. The Russian composer who was suffering from *angina pectoris*, was Alexander Scriev. He died suddenly in 1871, probably due to a coronary occlusion.

The sudden death of Georges Bizet, too, was probably provoked by coronary occlusion. He died suddenly, only thirty-seven years of age, exactly three months after the first night of "Carmen." At that time the causes of death given were "purulent resorption," an embolism or a quinsy—another proof that the diagnosis "Coronary Disease" is of recent date and that the same thing had another name in former times.

The Evolution of Electricity in the Organ

by Rowland W. Dunham, F. A. G. O.

Dean, College of Music, University of Colorado

AT THE TURN of the present century the organ was used almost exclusively in the church and regarded as the ideal, and indeed, the only appropriate instrument for church music. At that time there were two outstanding defects which were sources of concern to the player. There were the uncertainty of adequate and steady wind supply to guarantee proper tonal results, and a key action so heavy as to make performance with most of the stops drawn a Herculean feat and for all practical purposes one which precluded passage work of more than moderate activity.

work secure, prompt and correct speech from organ pipes it is essential that there be a supply of wind which is sufficient and constant in pressure. From the early device of the common bellows was developed a rotary type known as the "force blower." Above the blower was the wind reservoir, equipped with a double set of folds expanding when filled with air. At the base of this reservoir were holes cut in the boards to admit the air from the bellows. A safety valve at the top prevented bursting. In the days when the organ was operated by a man at a pump, the maintenance of enough wind to keep the reservoir supplied was not too easy, particularly when full organ was used. The job was one requiring the services of a husky man and continuous pumping.

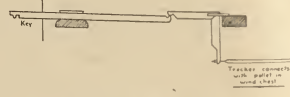
As a young lad my first position as organist was in a small Scotch Presbyterian Church in suburban Boston. At services my pumper was the bald-headed, bewhiskered janitor of declining years. He found it almost too much to handle this secondary job at services. As a result, there



DR. ROWLAND W. DUNHAM AT AN ELECTRIC ORGAN

of ample power starts the blowing mechanism. Without becoming technical, it is sufficient to say that electricity has completely solved the problem of a sufficient supply and correct pressure under all conditions.

Organ action is the mechanism by means of which the various pipes are permitted "to speak" when the keys are depressed, subject, of course, to the "stops" drawn at the time. It is possible to play music with one set of pipes or with the combined use of practically all the sets available on the particular instrument. Before electricity brought about near perfection, the action which opened the valves permitting the pipes to sound was a clumsy affair. "Tracker" action of the past was the only system



ONE FORM OF TRACKER ACTION

known in playing on an organ. It consisted of a device, constructed in several different ways, to pull a long strip of wood or tracker sufficiently to open the valves in the pipes corresponding to whatever key was depressed. The choice of the one or more sets of pipes to be sounded was at the disposal of the organist, who chose the one or more stops to draw. In this system, the more registers in use, the greater the number of valves to be opened by the pressure of the finger. Naturally, this resulted in a heaviness of touch. The old organs, with all stops drawn, (continued on Page 684)

"MUSIC STUDY EXALTS LIFE"

THE ETUDE

WE PLAY too fast! In this age of fast automobiles, speedy planes, new type projectiles which travel thousands of miles in no time at all, we all get to doing things too fast. Everything is becoming streamlined; even the new organs are built as trim as anything else these days. I am sure that mechanically, these streamlined "Nin" degree concertized organs even forty years ago, just aren't heavy any more. The type of tone which has been developed in the last few years, making the organ so much more clear, has much to do with our playing faster. All of the young people who are studying the organ have a more clear and snappy rattle off the back. Perhaps at the rate of a mile a minute, more or less. The organs we play on almost play by themselves.

It has been much discussion recently regarding tempo. It may be the age in which we live. We hear on every side that organists play too fast, particularly the concert organists and those who play in the symphony orchestra. The service organists and short recitals preceding services. I have been guilty of this too much too often, and have been so chagrined at times that I have wished for a hole to crawl into. I try and try to overcome it. I have been told to "head-lead." Some of my friends who do not play so much playing say the same thing. We know that there are all sorts of things which make one play too fast; one might be nervous, something might happen on an account of the accident of the building might be different when one plays his recital in comparison to the time he practiced. All manner of things might enter into the picture. There are a few things which we organists should be aware of. Some of the things which I will work because I have tried them and know.

Varving Conditions

Some of the really great organists such as Guilmant, Bornet, Dupré, Courboul, Farnham, and others, have had much to say regarding tempo. I have been building for years on the idea that the organist should do everything to do with setting the tempo at which to play. (It also has much to do with the phrasing.) When one plays a recital, he should be able to estimate and hear every note. He could go directly to a reasonably resonant building and play the same number at the same tempo. He would be able to number the notes in the mass of the first order. One then might take the same number to a still more resonant building and find that it would be even better. If the building were full of people and the resonance reduced, he might be able to use the original tempo as used in the studio. We see that there shall never be the feeling that I had while practicing in a hall reputed to be an ideal place for the organ acoustically, having been likened like a pearl. I remember that when I played the recital, the hall was full of people and everything could have been to the organ and the organist. I remember that when I played the organ, and every tempo was too slow as I had practiced it. However, I felt it at the same time and the fact that I had practiced slowly had been one to use faster tempo.

tempo. It plays the place of the metronome. Laryngus Parman used to impress upon us constantly the necessity for practicing slowly, and when the time came to play in recital to play a little slower than we usually might desire to play. There is no doubt that one can always keep a steadier tempo when one has his music well under control. I do not mean that one should be metronomic, but I am sure that if we used the metronome much more than we do, we would be better off, both from a tempo point of view and from the point of view of keeping what one plays under control. We do have so many things to watch, the stops, the combinations, and all sorts of things, and we have so many things to take our minds from the music, and the music is the main thing, is it not?

I have mentioned often the great organ builder, Ernest M. Skinner. He has always been an inspiration to me. He is over eighty and still going strong. He is a great lover of music, is enthusiastic about many types of music, and is most enthusiastic about the organ providing the organist is *musical*. He has helped me a great deal. He always has tried to make

his organs beautiful, and then to have them used so that they sound always at their best. He goes on at great length at times on the "tap dancer" organist. He is most critical of organists who simply practice day after day on *Nun freut euch* or some fast movement of a trio sonata to see how fast and clear it can be played. He says there is just no music in it. He may be right; we don't pay enough attention to some of the more simple things; we don't spend nearly enough time on them to make them beautiful:

Self-Analysis

Frequently, these columns mention he has made up of the fact that listening to one's self is so important, and also listening to others. One may learn from anyone if he tries; at least he can learn what not to do. We practice so much, and fear, and do not listen to the result. In these days of home record making and inexpensive ways to have records made by professionals, one can learn himself accurately, and find out what he wants to hear, and then listen to the recordings of Schweitzer, Biggs, Dupré, and Welnych; study them!

At the beginning of almost every piece of music there is a tempo marking. I wonder how many of us use it? It is a warning, and so much better to heed it if we would take *something* from the composer. It is a fact that even though a composer may specify a certain tempo, which in some buildings might not be satisfactory, he would not judge in making the necessary adjustment, but would expect him to do so.

judgment, but practically no indications of tempo from Bach himself, but there are tempo markings galore from all of the editors of Bach's works. Certainly we can depend upon these great authorities—Straube, Widor, Schweitzer, Bonnet, Dupré, Bridge, Hlegs, and many others. Reimenschneider, in his edition of the "Orgelbüchlein," gives *tempi* by a number of people, such as Gullmatt and others. They do not always agree, of course, and why should they? We certainly wouldn't all like to play in the same tempo, but surely, if one is thoughtful it will be perfect for him. One can get a tempo somewhat considerably in private and have others listen. One should use his metronome constantly for tempo and for keeping his hand.

stality. Peeters, the organist of Malines Cathedral in Belgium is in this country touring from the Atlantic to the Pacific, I have been with him for days in Philadelphia and in Princeton. Here is an organist who plays all types of music, who plays music, not just the organ. I am much impressed with the fact that he does not play solely for effect. He does not play so fast that one cannot follow. He does not play so fast that one cannot go on going on. The fact that he plays with great length on the instrument on which he plays, hours and hours for a single recital is most significant. Consequently he gets everything out of the music that he wants and really becomes familiar with the organ at hand.

Some years ago Lynwood Farnam, of whom we like to speak, was playing a recital in San Francisco. He arrived in the city on the day of his recital, around eight in the morning. He knew everything he was to play perfectly, of course. He went to the hall around nine in the morning and at five in the afternoon he was still practicing. The recital was truly a great experience for everyone who heard it. He said to us

many times that there is *nothing* like *rest* and *practice*.

Some of our own fine organists work like this, and just to mention one is Catherine Crozier of the Eastman School of Music in Rochester, New York. Her method of practicing every recital number at half the tempo or less, two or three times before the concert, on the particular organ on which she is to play is certainly worthy of our consideration. Miss Crozier's recitals always come off in the neatest way and we hear *music*. After all we don't care about the organ, the notes or anything else, it is just *music* that we want.

What Others Say

Great organ teachers and great piano teachers have always recognized the value of slow practice. One of the foremost teachers in all musical history, Johann Sebastian Bach, wrote in his *Bavaria Memorabilia* that people do not remember that he was the head teacher of pianoforte at Helsinki/Finland, and also at the Moscow Imperial Conservatory, and that he was the head teacher in St. Petersburg in James Kravtsov's book of conferences with famous piano virtuos, "Great Pianists on Pianoforte Playing," Busoni writes of him that he was "the greatest of all."

"I remember that when I concluded my term as professor of piano at the New England Conservatory of Music I was very conscious of certain deficiencies in my playing. I had been in North America for some time and had been accepted as a virtuoso in Europe and in America and had toured with orchestras such as the Boston Symphony Orchestra, and I was aware of certain details in my playing that I could not afford to neglect.

"For instance, I knew that my method of playing the piano should be better than it was, and also knew that I lacked force and endurance in certain passages. Fortunately, although a comparatively young man, I was not deceived by the flattery of my pupils, and I took pains to correct my deficiencies. It was quite willing to convince me that my playing was as perfect as it was possible to make it. Every seker of artistic truth is more willing to acknowledge his deficiencies than to ignore them. This criticism could possibly be

In order to rectify the details I have mentioned as well as some I have not mentioned, I have come to the conclusion that I must devise an entirely new technical system. Technical systems are not new, but the individuals who create them are new, every individual needs a different technical system. Every hand, every arm, every set of ten fingers, everybody and, what is of greatest importance, every intellect is different from every other. Consequently, the technical system to be devised is the technical law underlying the subject of technique and make a system of my own.

"After much study, I discovered what I believed to be the technical cause of my defects and then returned to the simple and the obvious. I discovered that my attachment to technical study along the individual lines I had devised. To my great delight, these that always defied me, the rebellious talls, the faltering bravura passages, the uneven runs, all the technical submission and with them came a new delight in playing."

Dr. Cooke relates that Busoni was very insistent upon slow practice. In the same work the inimitable Teresa Carreño recommends: (Continued on Page 716)

Teresa Carreno recommends. (Continued on Page 115)

Chi Va Piáno, Va Lontáno

(He Who Goes Slowly, Goes Far)

by Dr. Alexander McCurdy

Editor of the Organ Department

"MUSIC STUDY EXALTS LIFE"



FESTIVAL CHOIR AND UNIVERSITY ORCHESTRA AT THE NATIONAL MUSIC CAMP UNDER THE DIRECTION OF MR. MAYNARD KLEIN

During the eight week summer session this group gave performances of Handel's "Messiah," Brahms' "Requiem," Kodály's "Te Deum," Moussorgsky's "Dietrich of Bernsheimer," R. Vaughan-Williams' "Serenade to Music," and Bartók's "Polovtsian Dance."

"Sing Unto the Lord a New Song"

"With Trumpets, Timbrels, Strings, and Pipe"

by Maynard Klein

ONE MAY BE sure that the Psalmist was not a specialist, partial to any one department of musical production, but rather that he felt the efficacy of all instruments and voices in praising God; and, at that, most effectively when in combination. William Byrd, the sixteenth century chorist, had gone quite far afield when he made the assertion that "There is no music whatsoever as comparable to the voices of men." Byrd was, of course, "selling" the chief musical idiom of his day—unaccompanied singing. And perhaps more specifically he was urging the use of his little book of "Songs and Sonnets." There have been many throughout the ages who followed the formula of the Psalmist, but during our day (in the opinion of the writer), too many music directors carry the "sales talk" of William Byrd into the particular departments of musical production, and claim each to possess the most complete expression. Would it not be better to tolerate, understand, even cherish all idioms for their individual value; and, if possible, go so far as the appreciation and utilization of the entire forces in combination? If this latter be impossible, one could at least have the satisfaction, as expressed by Robert Browning in "Cleon," "Is it nothing that I know them all?"

A "Golden Age" is truly ours in possessing a heritage of music that is figuratively as old as the Psalms. This overwhelming fund of literature, plus the complex instruments invented for its creation and production, have forced teachers and directors into a super-specialization. The spirit of our times: the factory system, the medical clinic, and so forth, are having their counterpart in music education. Competition has been due, in a great measure, to the emphasis on specialized activity. Whatever may be the necessity in business and other professions, the writer feels that the art of teaching and making music should never be reduced to the technique of the assembly line. One is reminded of the "classic" story of the double bass player in the Paris Opera, who, upon viewing a performance of "Rigoletto" from the audience side after having

played twenty years in the orchestra pit, came forth with the startling discovery, "At that spot in the quartet where the basses go 'zum zum,' the violins go 'deedle deedle deedle.'" When viewing the choral procession we see quite a few "bass players from the Paris Opera."

Shall Teachers Specialize?

A few years ago it became apparent that each teacher entering the music profession must be competent as a specialist in one of the various phases of music teaching. The colleges and universities set up special curricula to satisfy this demand. "Are you vocal?" or "Are you instrumental?" have long been stock salutations upon meeting others of the profession, as if the answer would stamp the individual as being in the "proper camp." Would it not be much better to receive the answer, "I am a musician, interested in all phases of musical production?" This attitude of specialization has placed the vocal and instrumental fields at opposite ends of the pole, when, ideally, they should be embraced as one communal activity.

The pendulum is swinging to the more advantageous point, as has been evidenced by requests for teachers in recent months. We are now beginning to expect a teacher to be able to participate in both instrumental and vocal work. Truly, the major portion of any given individual's time may be spent in one or the other fields, but it seems of prime importance that some work be done in the opposite (I should say allied) branch, if we are to realize the best from "music" for our children.

BAND, ORCHESTRA and CHORUS

Edited by William D. Revelli

"MUSIC STUDY EXALTS LIFE"

"Choral men" shy away from the orchestra, while "orchestra and band men" avoid the choir mainly for fear of failure. It takes a lot of nerve for a choral man to stand before an instrumental group, if his thinking has been only in the choral idiom. It demands that he make the proper preparation technically as well as adjust his attitude toward the "roving trumpets" and "pounding drums" that often cause his "delicate ears" so much pain. It is likewise difficult for the "doy in the wool band man" to appreciate the ethereal sounds of a well modulated choir. If he would but try his hand at the choir, the band under his tutelage would take on a musical sound that had not existed before the director's conversion.

We possess the potential to realize the maximum connotation of the Psalmist's words. Let us not deny our musical birthright by living exclusively in the sixteenth century with its incomparable polyphony. In the nineteenth century Russia with her majestic church music, or in any other particular place or time Music seems to be one of the few activities of a man's life in which he may exercise his wit to the fullest. He may traverse the ages from Palestrina to Benjamin Britten, and instead of suffering pangs of conscience for his philandering, he is granted a feeling of mastery with an appreciation of life all about him. Our teenage fiddlers and singers may enjoy this same enriching experience if we, as teachers, lead the way. Don't keep them four hundred years behind times, and with the same token, do not shut the glorious past from them. Permit our youngsters to relive all the ages through the universal medium of music.

Now what about this "new song" and its interpretation, the rhythm, the melody, the phrases, and period!

Music of the Renaissance and Later Periods

Let us recall the churchly mood of the Renaissance Period through singing the inspired polyphony of de Pres, di Lasso, Palestrina, Vittoria, Gabrieli, and Byrd. Imbue the ancient pages with the spirit of American youth and from these dusty sheets glean a modicum of the serenity and repose that characterize the essence of that deep religious feeling. Perform the music a cappella if you wish, even though originally, it might have had the support of an instrument or two. Approach this art with an awe inspired sincerity, and not permit this noble expression to continue as a mere "American Pad."

Let us have fun singing the madrigals of the Italians and Englishmen of the same period, Monteverdi, Vecchi, the Gabriels, Wilbye, Weelkes, and Morley. Don the costumes of the progenitors, sit about the ensemble table, and feast from this ancient secular song; present programs for the school assembly and local Rotary Club, but also insist that the singer in the Elksbachian garb be able to play the trumpet or to act as drum major for the band or both. The evening's rehearsal might well be interspersed with a popular song for the "bobbysoxers" more immediate delight. You may feel sure that Mr. Thomas Morley or Senior Lasso would have done likewise for madrigals were their "popular music." A special refrain on the lute or recorder would surely have been in order. How fortunate we are to have the fun that they knew, plus the opportunity of choosing from all that has existed since their day.

Let us call in the instrumental forces to sing and play the music of Pergolesi, Bach, Purcell, and Handel. These men had created something new. New instruments, new instruments, new combinations of instrumental forces. They began to understand the effectiveness of instrumental music as an independent idiom, as well as an important counterpart for their choral writings. A Bach Chorale, when combined with a vocal soloist, accompanied, but the instrumental support of a full band or orchestra endows the whole with a nobility in keeping with the generic form. Orchestras and bands use these chorales for tuning exercises. Add a well-trained choir to "exercise," and a musical education of unusual trust. In reading the more difficult works a more competent orchestra or instrumental group becomes necessary. With its strong lead the country over, instrumental music should find the task simple in comparison to much of the technical work of the band. It is demanding much of rehearsal time, vocal and instrumental men alike must develop an anxiousness to perform this music; otherwise, we shall continue as has so often been the case. (The Continued on Page 72)



LELAND R. LONG

BETHOVEN was not alone in lamenting the inadequacy of string bass players. He said that they should be the most sensitive musicians in the orchestra, and proceeded to write bass parts which are a challenge to both ingenuity and musicianship to perform. Ability to execute difficult passages from his symphonies is a good criterion by which to measure a bass player even today.

In attempting to raise the standard of performance in this string bass section, the orchestra director is faced with a special problem. Many of the players in school orchestras have adopted the bass as a means of securing orchestral experience, not for love of the particular instrument. Many are pianists with whom the bass is merely a secondary interest. Consequently, they are not prepared to devote the time and effort necessary to its complete mastery. A good bass player must be prepared to work as intensively as a violinist or 'cellist.

Secondly, the fact that the bass is physically large, imposes unusual physical demands upon the player. Passages which can be negotiated with ease on the smaller stringed instruments become a major problem when attempted on the bass. The greater distance between intervals, and the requirement of the application of greater strength in the production of tone are the factors which account for this difference. The bass player must be physically well endowed to be equipped to meet those demands. He must have the stamina to endure as rigorous a course in muscular development as a weight lifter.

Furthermore, no instrument requires a keener sense of pitch, unless it is the tympani. Intonation in the middle and upper register of the 'cello or violin, which can be heard readily by the player even in *forte* passages, is quite different from the indefinite type of tone vaguely heard on the lower strings of the bass. The tympani player and the 'cellist, particularly on his C string, have the same problem. A combination of a keen sense of pitch and sensitive manual dexterity is required of the bass player.

Encourage Bass and 'Cello Type Players

Obviously, the material with which the orchestra director has to work is a primary consideration in solving the problem of developing a bass section. Some students will have a natural inclination toward instruments of the bass and 'cello type. This attitude should be encouraged by giving these instruments by featuring compositions which include something more than a rhythm part in the bass. Melodic passages, within the range and technical capacity of the player, will be a definite contribution toward development of tone and technique, and more important, toward an understanding and appreciation of the instrument.

The string bass is not, as it is often treated by composers, merely a rhythmic reinforcement to the orchestra. The great composers, Beethoven, Brahms, Franck, and moderns such as Ravel and Strauss, have all given

Building the String Bass Section

by Leland R. Long

For the past seven years Mr. Leland R. Long has been associated with the Music Department of the City Schools of Sacramento, California. At present, Mr. Long is Conductor of the Sacramento Senior High School Orchestra and first 'cellist of the Sacramento Philharmonic Orchestra. —Enjoys's Note.

themes and solo parts to the string bass. Composers of music used in schools, so-called "educational music," have perhaps contributed to lack of interest in the bass, and the difficulty most directors experience in recruiting a bass section, because of their unwillingness to write more melodic passages for this instrument. While this is understandable from the viewpoint of the director who must bring bass players into the orchestra with a minimum of training in order to have a section at all, more material with bass melody is definitely needed. Only a very unimaginative individual could

be expected to be content with pumping out the rhythm indefinitely without opportunity for a featured part.

Two Essentials

In addition to securing appropriate material for the basses in the orchestra, the director should consider the material to be used in individual instruction and sectional rehearsal. While there are a number of good methods published, the classic in the field, and the one prescribed by most conservatories is that by Simandri. The best procedure is to use Simandri as the basic text and other methods as supplementary material. A thorough mastery of the text will assure a good scale foundation and a knowledge of positions, both vertically and horizontally. Unless the positions on the lower strings are stressed, they are likely to be neglected by the average player.

Two essentials are important in assisting in this "horizontal" development. The player should be taught to recognize octaves and use octave fingering whenever possible. Also, he should know how to play intervals within reach of the hand on adjacent strings by recognizing the intervals involved.

Octaves are a comparatively simple matter on the bass. The reach from first finger to fourth, skipping the intermediate string, produces an octave in any position. For example, with the first finger on B-flat

on the A string, the fourth finger will fall upon B-flat on the G string. Proceeding upward one half step, the same fingers on these strings will produce the octave B natural, the next half step, C natural, and so on, up the finger board. Octave recognition is an important adjunct to bass technique.

The intervals on adjacent strings within reach of the hand are thirds, fourths, and fifths. Since the bass is tuned in fourths, any finger laid across the strings horizontally will produce these four intervals in position. First finger on the lower string, fourth on the upper,

will produce a fifth. First on the upper, fourth on the lower, will produce a small third, fourth to second, a large third. Application of this knowledge in all positions will not only assist one in gaining a thorough knowledge of the finger-board, but will focus attention upon interval recognition where it should be. Recognition of intervals is a most important factor in securing good intonation.

While a thorough grounding in a good method is the best answer to most of the difficulties in left hand technique, development of style and phrasing, as well as a singing tone, may come about through use of appropriate solo material. There are many bass solos now published, with piano accompaniment, which will provide the player with more extended opportunities for cantabile playing than are to be found in the methods. Books of orchestral studies are likewise a source for profitable study. The bass parts of Beethoven symphonies, which are a compendium of material involving both technique and expression.

Borrowing from 'Cello Literature

Some of the more recently published bass solos use the raised tuning, each string being raised one whole step. If very thin strings are used, and the change-over is made very gradually, additional brilliance may be obtained because of the increased tension upon the strings.

Advanced players may have another source of solo material in 'cello literature. Many short solos, and some of the longer concertos and sonatas, may be performed on the bass. Some of them may be transcribed in the original key, but often this (Continued on Page 723)



BASS SECTION Sacramento Senior High School Orchestra

BAND and ORCHESTRA

Edited by William D. Revelli

"MUSIC STUDY EXALTS LIFE"

DECEMBER, 1947

THE ETUDE

(Continued from Page 680)

Pneumatic Action

After a short period of experimental progress with a tubular pneumatic system, there was developed the modern type of organ with its many features, the clumsy complications and heavy touch of yesterday. For complete description of the details of the electro-pneumatic action of today the reader is referred to the many good books on organ construction.

In our further consideration of electronics, it is necessary only to describe briefly a few. Perhaps the best known of

When you can play the three-string sautillé with good control, start working on four strings. The technique is exactly the same except that the arm moves a little further on each stroke.

Continued on Page Two

DECEMBER, 1947

What the Singer Needs For a Career in Radio

A Conference with

Jane Wilson

Popular American Soprano
Featured Soloist with Fred Waring's Pennsylvanians

SECURED EXPRESSLY FOR THE ETUDE BY TAMARA LOCKE

Jane Wilson was born in Mansfield, Ohio, where she received her first musical training. She has sung since babyhood; became a member of a children's choir; and sang her first solo in a children's contest at the age of six. Entering the church on this great occasion, she announced to her mother, "I've decided to be a singer!" She began piano study at eight, song in church choir and school festivals, and turned to serious vocal study at fifteen. On being graduated from high school, Miss Wilson spent a year at Northwestern University and got a job on a Mansfield newspaper during the summer vacation. When Fred Waring brought his Pennsylvanians to Cleveland for a personal appearance, Miss Wilson was sent to interview him. During the interview, she mentioned her vocal ambitions, was given an audition, and walked out with a job. At first, her work under Waring was confined to little "off-stage" echo" obligations, and from this she worked her way up to the post of featured soloist. She has studied with Florence McDonald, in Mansfield, and with Paul Althouse and Bruce Benjamin. In addition to her featured radio work, Miss Wilson engages in highly successful recital tours. "In the following conference, she explores the important question of the differences between 'plain' singing and radio singing. —Editor's Note.

THE CHIEF problem of the radio singer is to develop a flexibility of style that will serve the needs of both good music and popular numbers. The art singer who makes occasional guest appearances in radio brings her own repertory with her; and the out-and-out popular singer develops her own interpretative style which, once it is successfully established, need hardly be varied at all. The young singer who wishes to make a general career in radio, however, can depend on no one set style, and must therefore acquire all styles! In my own career, for example, I may have to sing the Bach-Gounod *Ave Maria*, and a current popular ballad on the same program. Each must, of course, be presented within the framework of its own authentic style.

"On the whole, the girl who has studied seriously will find the difficulty bring in a mastery of the popular styles. Her background of study has prepared her for the *Ave Maria*; how is she to treat the hits? My own answer is to treat them exactly as she would any song. Unless the singer specializes in some sort of 'hits' style, and clings to it, she is wiser to avoid any such stylization. Whether you sing a *Lied* or a light popular number, it's still a song, and must be projected with understanding and feeling.

"My own system is to begin with the music, learning it thoroughly. Then I take the words, trying first to understand them as to their deepest meaning. It is a good idea to recite them, as a dramatic recitation, without music, but keeping the rhythmic pulse of the music that must be added. The question of enunciation (dictation) which must be especially clear in radio work can be greatly facilitated by the system of "Tone-Syllables" which Mr. Waring has perfected. It was

designed for choral work, but offers valuable aid to the soloist as well. Mr. Waring's system is to break down the phrase into phonetic syllables that follow the line of the melody (and consequently of tone production). A special dictation problem can arise for high voices. As the melodic line of a song rises, a soprano can often find herself faced with trying to keep her tone free at the same time that she needs special stress on a consonant; the danger is that the stress of the dictation may tighten her tone. In such a case, the phonetic singing of the syllables is especially helpful.

"A line in *My Romance*, for instance, goes, "My romance doesn't need a castle rising in Spain." The first four words offer no difficulties; but after that, the melody rises, and the *ng* sounds plus the diphthong in *rising* (actually, *rah-ee-zing*) need care. This, then, is broken down as "rah-ké-uh rah-ee-zing-in spay-ern." Working at it this way clears up the difficulties.

"As to actual vocal problems, I feel quite certain in saying that there is no difference whatever in good voice production for 'live' singing or for radio. The fundamental elements of breathing, emission, and resonance are exactly the same, and there is only one way to master them—the right way.

The Middle Voice
"The greatest point of watchfulness, perhaps, is that of the perfect line—unbroken evenness in all registers of range. The answer to this problem, to my mind, lies in the careful development and control of the middle voice. A soprano sometimes finds difficulty in a melodic line that soars from a tone in the

middle register to high F (or above). The difficulty shows itself in the quality of the higher tone. It is a mistake, however, to attempt to improve matters by working at that higher tone. The point that wants care is the tone in the middle register from which the leap takes off. If that middle tone is well supported, the chances are that the higher tones will be free and clear. Clarity your extremities of range from the middle voice!

"While there are no special radio problems in singing, the action of the microphones makes certain precautions necessary. A high voice, in radio, may sometimes 'peak'; as it is called—that is to say too much volume on a high note may be more than a microphone can take. It is possible, of course, to use less volume, or to take a step away from the microphone; but both these remedies are secondary at best. The ideal solution is to correct the tone, to keep it from spreading or 'peaking' on a high note. This means focussing the tone and this, in turn, goes back to the support and focus of the middle voice.

"If I had a quick, sure answer to the problem of getting a well-supported voice, I should find myself in the position of ending all vocal perplexity! Fortunately or unfortunately, there is no one pat answer or 'method.' The only solution is study, time, and endless patience. The secret of the well-supported voice lies in providing such support for the middle voice; and this is achieved only by constant, endless, patient repetition of scales, scales, scales. When the middle tones have won support, the higher and lower tones seem to develop, or flow, from them. But always, the middle voice must come first.

Breath Control and Good Singing

"Good breath control is necessary for good singing, but too much insistence on breath and breathing can cause tensions. For years, I rather skirted around the edge of breath problems because the more I thought about them and worked at them, the less relaxed I became. My cure came to me through a difficulty I found that I was letting too much breath escape as unused air, which harmed not only my tones but my entire production. The first solution was to take in less breath—it is surprising, really, how long a phrase can be sustained on a normal, unexaggerated inhalation. One of the chief difficulties of the 'stressful breathing' school is to draw in a mighty, unnatural (and quite unnecessary) inhalation. You hardly need more than for ordinary speech, and certainly no more than a tiny second step in my cure consisted in keeping up my support.

"Many young singers, I find, have the tendency to let go their support of each breath when the breath itself is sent out, bearing a new support for the next breath as they draw it in. In other words, there is a tiny second break in the support of the succeeding tones. There I found, lay the key to my own difficulty—and I think the key to the difficulties of many other singers. The trick is to maintain adequate support throughout the duration of whatever you are singing, including the silences. Don't let all your breath at any time, and keep your support firm. (Continued on Page 720)



JANE WILSON

DUSK DREAMS

A delightful melody with the counterparts running with streamlined smoothness. It is thoroughly pianistic. In the sixteenth measure play the octave below with F on the first note in the left hand grace note; then leap instantly for the melody note, A, above. The composition is played at the slow tempo of an *adagio* waltz. Take time to make it expressive. Grade 4.

JOSEPH M. HOPKINS

Moderato legato (♩ = 138)

mp rubato

a tempo

poco rit.

mp

f

mf

Fine mp

Più lento

p

mf

poco rit.

First system of the musical score for 'Song of the North'. It consists of two staves. The upper staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The music is marked with dynamics *mp* and *mf*, and includes a tempo marking *mf a tempo*. The lower staff begins with a bass clef and continues the melody. The system concludes with a *D.C.* (Da Capo) instruction.

SONG OF THE NORTH

NORWEGIAN BARCAROLLE

The theme of the *Song of the North* was written while the composer was in a bark on a Norwegian fjord. It was inspired by the legend of a youth and his sweetheart who, with an old fisherman, went for a boat ride on a fjord. The youth bemoaned the fact that the Vikings were no more. Then the old fisherman pointed to a mirage in the clouds, in which there was a Viking ship, and said, "Behold! The Vikings are still with us!" Grade 4.

JAMES FRANCIS COOKE

Second system of the musical score. It begins with a treble clef, a key signature of one flat, and a common time signature. The tempo is marked *Moderato* with a metronome marking of $\text{♩} = 52$. The music is marked with dynamics *mf* and *p*. A *cantabile* marking is present. The system concludes with a *To Coda* instruction.

Third system of the musical score. It begins with a treble clef, a key signature of one flat, and a common time signature. The tempo is marked *Allegretto, ma non troppo*. The music is marked with dynamics *dreamily mp* and *f*. A *poco rit.* marking is present. The system concludes with a *To Coda* instruction.

THE VIKINGS APPEAR

Fourth system of the musical score. It begins with a treble clef, a key signature of one flat, and a common time signature. The tempo is marked *a tempo*. The music is marked with dynamics *mf* and *ff*. A *cresc. molto* marking is present. The system concludes with a *To Coda* instruction.

THE VIKINGS DEPART

Fifth system of the musical score. It begins with a treble clef, a key signature of one flat, and a common time signature. The tempo is marked *Tempo 1*. The music is marked with dynamics *fff* and *pp*. A *molto stentato* marking is present. The system concludes with a *To Coda* instruction.

THE VIKINGS RETURN

Sixth system of the musical score. It begins with a treble clef, a key signature of one flat, and a common time signature. The tempo is marked *Maestoso*. The music is marked with dynamics *rit.* and *fff*. A *ppp* marking is present. The system concludes with a *To Coda* instruction.

AU MATIN

This, one of Benjamin Godard's most admired compositions, suggests the coming of the dawn. It should be played with great tranquillity and smoothness except in passages marked *ff*. The passages at the end must be performed with a lush quietness, peacefulness, and calm. The *arpeggios* at the very end should be whispered to the keys. Grade 4.

BENJAMIN GODARD, Op. 83

Andantino (♩ = 63)

p

stringendo cresc.

rall.

dim.

a tempo

un poco animando

cresc.

mf

l.h.

a tempo

animando

cresc.

mf

cresc.

dim.

pp

Tempo I

cresc.

1. rall.

dim.

2. rall.

dim.

l.h.

pp

simile

a tempo

cantando

cresc.

1. ff rall.

a tempo

dim.

p con fantasia

pp

2. ff rall.

a tempo

p con fantasia

pp

tranquillo

cresc.

dim.

Ped. simile

rall.

cresc.

mf

dim.

tranquillo

a tempo

cresc.

dim.

p

pp

l.h.

cresc.

dim.

pp

CHIMES AT CHRISTMAS

MEDITATION

M. GREENWALD

This composition, which has been unusually popular, is represented in the Etude by request. Grade 34.

Andante moderato (♩ = 96)

p

mf Chimes *rit.*

a tempo

p *mf* *rit.*

un poco più mosso

mf *f*

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THE ETUDE

"O SANCTISSIMA"

Tempo I

p *mf* (Choral in Chime Effect) *rit.*

a tempo

p *mf* *rit.*

f *mf* *rit.*

DECEMBER 1947

The ever melodic Frank Grey has written a very ingratiating and expressive work, which will have a wide appeal. Play the middle section with lightness and delicacy. Grade 3½.

The ever melodic Frank Grey has written a very ingratiating and expressive work, which will have a wide appeal. Play the middle section with lightness and delicacy. Grade 3½.

Valse lente (♩ = 112)
espressivo assai

FRANK GREY

The musical score is for a waltz titled "Valse lente" by Frank Grey. It is in 3/4 time with a tempo of 112 beats per minute. The key signature has one sharp (F#). The score is marked "espressivo assai". The dynamics range from mezzo-piano (mp) to piano (p). The score includes various musical notations such as slurs, ties, and fingerings. The piece is 12 measures long.

A musical score for the song "The Rose Tree". The score is written for a single melodic line and a bass accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The melody is written on a treble clef staff, and the bass is written on a bass clef staff. The melody consists of a series of eighth and quarter notes, with some rests. The bass accompaniment consists of a simple harmonic pattern, often using chords and single notes. The score is presented in a single system with two staves.

Poco animato

Fing. *mf* *sempre stacc.* *poco rall.*

The musical score for "The Rose Tree" is presented in two systems. The first system begins with a treble clef and a key signature of one sharp (F#). The tempo is marked "a tempo". The melody is written in the treble staff, and the bass line is in the bass staff. The music features a mix of eighth and sixteenth notes, with some measures containing triplets. The second system continues the melody and bass line, ending with a double bar line and the initials "D.G.".

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THE ETUDE

The love of the highways and the byways is expressed in this nostalgic composition. The name, translated, means "the joy of wandering." Developed with a great economy of notes, it has unusual musical content. Play the second movement a little more rapidly. Grade 3.

The love of the highways and the byways is expressed in this nostalgic composition. The name, translated, means "the joy of wandering." Developed with a great economy of notes, it has unusual musical content. Play the second movement a little more rapidly. Grade 3.

Andante (♩ = 69)

Musical score for "The Song of the Lark" by George Gershwin. The score is for piano and voice. The piano part is in 2/4 time and features a melody with various ornaments and dynamics. The voice part is in 2/4 time and features a melody with various ornaments and dynamics. The score includes a key signature of one flat (B-flat) and a tempo marking of "moderato". The piano part is marked "p con espressione" and the voice part is marked "mp marcato la melodia". The score includes a section for "L.h. over" and a section for "L.h.".

This musical score is for 'The Song of the Lark' by George F. Root. It is a piano solo piece in 2/4 time, marked 'Moderato'. The score is written for the right hand (RH) and left hand (LH) on a grand staff. The key signature has one sharp (F#). The piece begins with a treble clef and a key signature of one sharp. The melody is primarily in the right hand, featuring a series of eighth and sixteenth notes, often with slurs and fingerings. The left hand provides a harmonic accompaniment with chords and single notes. The piece concludes with a 'Coda' section marked with a double bar line and a 'Coda' symbol. The tempo marking 'Moderato' is indicated by a metronome mark of 120. The score is published by G. Schirmer, New York.

[illegible]

CODA

p *ppp* *rall.* *ppp*

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697

MARCH OF THE SHEPHERDS

A Christmas postlude for the Church or Sunday School pianist, Grade 3½.

Allegro maestoso

CYRUS S. MALLARD
Arr. by Rob Roy Peery

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LARGO, FROM SONATA III

G. F. HANDEL

Edited by Eugene Gruenberg

Largo

VIOLIN

PIANO

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699

CHRISTMAS FANTASY

(FOR TWO PIANOS, FOUR HANDS)
(EXCERPT)

CLARENCE KOHLMANN

Andante (♩ = 44)

PIANO I

PIANO II

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Alla marca con brio (♩ = 100)

Grandioso (♩ = 96)

DECEMBER 1947

701

STAR DIVINE CHRISTMAS SONG

Words and Music by
ANDRÉ VANEUF

Andante con moto

p
Star di-vine, shin-ing

high in the East, Guid-ing us to-night, It leads, as it once led oth-ers, To a

poco rit *p a tempo*
hum-ble, yet won-droussight. Wait-ing hearts catch its first ten-der beams As the day-light

a tempo
poco rit *p*

mf *dim.*
wan-es; Now a glow more bright sends its heal-ing rays through earth's dim lanes.

mf *dim.*

p cresc.
Oh, have faith in Love e-ter-nal, Shin-ing through this vis-ion su-per-nal;

p
Hope thou in His bound-less love, Gleam-ing from the heavns a-bove!

p cresc.

mf *f* *rit* *p*
Hearts that find this Star Can share with all hu-man-i-ty a-do-

molto rit *a tempo*
ra-tion for the bless-ed Sav-iour.

molto rit *a tempo* *pp*

pp molto espressivo

pp with increasing fervour *poco a poco cresc.* *allargando*

Star di-vine, keep us pure in thy sight, Know-ing thy might As, we pray for guid-ance

simile *pp* *mf* *allargando*

espress.

ff *dim.* *pp*

ev - er toward the light!

IT CAME UPON THE MIDNIGHT CLEAR

(RICHARD S. WILLIS)

H. ALEXANDER MATTHEWS

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Andante tranquillo

MANUALS *p* *Ch.*

PEDAL' *Ped. 42* *Soft coup. to Ch.*

Melody *Sw. Solo stop* *Ch.*

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mf *Ch.*

Gt. coup. to full Sw. *Ch.* *cresc.*

rit.

Sw. Solo stop *a tempo* *Ch.* *rit.* *a tempo*

dim. *p rit.* *pp*

DECEMBER 1947

705

HALLELUJAH CHORUS

FROM "THE MESSIAH"

Allegro moderato (♩=92)

SECONDO

HANDEL
Arr. by Ruth Bampton

f non legato

Adagio

ff

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I SAW THREE SHIPS

Allegretto

SECONDO

ENGLISH
Arr. by Ada Richter

mf

I saw three ships come sail - ing in, On Christ - mas day, on Christ - mas day, I

saw three ships come sail - ing in, On Christ - mas Day in the morn - ing.

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THE RTUDE

HALLELUJAH CHORUS

FROM "THE MESSIAH"

Allegro moderato (♩=92)

PRIMO

HANDEL
Arr. by Ruth Bampton

f

Adagio

ff

I SAW THREE SHIPS

Allegretto

PRIMO

ENGLISH
Arr. by Ada Richter

mf

I saw three ships come sail - ing in, On Christ - mas day, on Christ - mas day, I

saw three ships come sail - ing in, On Christ - mas Day in the morn - ing.

DECEMBER 1947

Grade 1 $\frac{1}{2}$.

AWAY IN A MANGER

UNKNOWN
Arr. by Ada Richter

Andante



5 3 1 4 1

mp A - way in a man - ger, No crib for His bed, The

3 2 1 2 1 5

Handwritten musical score for the hymn "The Star in the Sky". The score is written on a grand staff with a treble and bass clef. The key signature is one sharp (F#), and the time signature is 4/4. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are written below the notes. The score includes a repeat sign at the end, indicating a second ending. The lyrics are: "lit - tle Lord Je - sus laid down His sweet head. The stars in the sky Look'd".

lit - tle Lord Je - sus laid down His sweet head. The stars in the sky Look'd

down where He lay, The lit - tle Lord Je - sus, a sleep on the hay.

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A FAIRY TALE

Grade 2.

Allegro (♩ = 144)

ELLA KETTERER

Allegro (♩=144)

ELLA KETTERER

mf

Fino

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2 1 4 3 1 2 5 4 2 4 2 4 2 1 3 5 3 2 3 3 2

mf

Ped. simile

Repeat both hands 8va

D.C.

MERRY ELVES

Grade $1\frac{1}{2}$.

Allegro (♩ = 160)

ANNA PRISCILLA RISHER

Allegretto (Op. 160)

mf

dim.

a tempo

rit.

dim.

mp

cresc.

rit.

sfz

mf

dim.

p

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DANCE OF THE PAPER DOLLS

Allegro vivace (♩=108)

BOBBS TRAVIS

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THE ETUDE

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Many magazine publishers have increased their subscription rates—some several times—in recent years to meet constantly increasing production costs. We of THE ETUDE have absorbed these mounting costs, so as to continue to give our subscribers unexcelled magazine value. Notwithstanding every possible economy, there comes a point beyond which further economy is harmful to a publication. Consequently, to maintain the high standards that have always characterized THE ETUDE, we have reluctantly been compelled to advance the subscription price from \$2.50 to \$3.00, effective January 1, 1948.

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The Pianist's Page

(Continued from Page 676)

inspire our students to use them."

I wish I had said that half as well as Mr. Krongard! . . . One misunderstanding I'd like to correct: I have never advised practicing steadily on a piece until it is "perfect" or even playable. Any sensible teacher knows that saturation practice—muscular and mental—very greatly. One student will be satiated in a week; another will practice a piece enthusiastically and profitably for a month.

The lay-off and restful periods must be carefully planned if improvement is to be mislaid. That word "perfection" is good rhythm, possible pedaling, appropriate approach, musical phrasing, and adequate projection of the composer's intention. That, Fellow Teachers, is quite "perfect" enough for us, isn't it?

So, some sage comment: "In the hands of a good teacher, many fugitives from scales, studies, and arduous practice wind up as record collectors, serious radio listeners, and concert goers. Musical growth is possible even if instrumental finesse is not. It comes back to the old theme—good teaching. . . . The capable teacher knows what to experiment with, what to accept, what to reject. He must have at his finger tips many techniques, some old, some new, some a mixture of the two."

To Mr. Krongard our sincere thanks for this wind-up of our discussion of music teaching standards. . . . I had no idea that the United States had so many an army of militantly intelligent music teachers. . . . All of us are grateful for their helpful contributions.

America's Great Peace

Hymn

(Continued from Page 687)

in the company of Thomas B. Allen, Newark architect, visiting the great continental capitals and taking in "every cathedral ever built." There he heard world-famous choirs.

Organizes Orpheus Club

After his return, his enthusiasm for male choruses culminated in the formation, at his home at 26 Franklin street, of the Orpheus Club. The group, founded in 1889, became a prime social and artistic feature of the city's life. The Club's concerts were subscription affairs. Tickets were limited and eagerly sought at the time substantial sums of ten dollars for four seats to each of the three concerts in the season. The audience was in full dress and the chorus, numbering about forty, represented Newark's leading families. The singers did full justice to their eminence. Club officials later admitted that Joseph M. Byrne, Sr., "a fine figure of a man," usually led the group onto the stage "because he made such an excellent impression." After the applause for the choir subsided, Ward came from the

wings to the podium, his short, stocky figure moving calmly through the decorous clatter. William Wallace Canon, one-time baritone in the choir, pictures Ward as a reserved, dignified musician and leader. He says, "Those of us who knew him well always spoke of him as Sam Ward, but invariably we addressed him as Mr. Ward. There was a quiet dignity about him that made people courteous at all times. When he held rehearsals with the Club, everyone was ever alert to catch his ideas of interpretation and at concerts his words were, 'Watch me, gentlemen.' Needless to say, it was a command duty indeed."

Ward was forced to give up leading the chorus in May, 1902, because of ill health. He died September 28, 1903.

The melody, which has not brought him fame, was about the sixtieth used with Miss Bates' poem. The combination gained in public favor during the years of the First World War, becoming a high favorite among soldiers in overseas encampments. They brought it home, raised it to peak popularity among the public, who in the 1920s failed in an effort to have it made the national anthem. But the song, product of a man perhaps typical of his time, is a universal favorite.

The World of Music

(Continued from Page 681)

Opera Association and former music critic, died October 25, in New York City. He was seventy-seven years old. An extremely modest and methodical man, his tremendously important work was carried on in such an unobtrusive manner, that he remained virtually unknown to most of the concert and opera devotees. In his earlier years, he served as music critic on various New York newspapers.

Competitions

THE PENNSYLVANIA FEDERATION OF MUSIC TEACHERS has announced its tenth annual State Composition Contest. The awards are for compositions in three different classifications: Class I, Solo Voice with Piano Accompaniment; Class II, Trio for Women's Voices; Class III, Concerto for Piano and Strings. The prize is fifty dollars in each of the first two classes, with a hundred dollar award in Class III. The closing date is February 15, 1945, and all details may be secured by writing to Mrs. Thomas Hunter Johnson, Chairman, 407 Bellevue-Stratford, Philadelphia 2, Pennsylvania.

MONMOUTH COLLEGE offers a prize of one hundred dollars for the best setting of a prescribed metrical version of Psalm 95 in four-part setting for contrapuntal singing. The competition is open to all composers; and the closing date is February 29, 1945. The prize may be secured by writing to Thomas H. Hamilton, Monmouth College, Monmouth, Illinois. Clair Leonard, president of music at Vassar College, Poughkeepsie, New York, is the winner of the 1947 Psalm tune competition.

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(Continued on Page 714)



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Chi Va Piano, Va Lontano

(Continued from Page 881)

"To one whose individuality is marred by carelessness let me recommend very slow playing, with the most minute attention to detail. Technically speaking, Czerny and Bach are of great value in correcting carelessness. In Czerny the musical structure of the compositions is so clearly and openly outlined that any error is easily detected, while in Bach the structure is so to say tiny and compact that it is difficult to make an error without interrupting the movement of some other voice that will reveal the error. The main consideration, however, is personal carelessness, and it makes little difference what the study is, so long as the student himself takes great pains to see that he is right, and exactly right, before he attempts to go ahead. Most musicians, however, would say that Bach was the one great stone upon which our highest technical structure must firmly stand."

Silent Night, Holy Night!

(Continued from Page 666)

carol record under the picture of the man who wrote it. Later, when this picture was brought out by the guardian, I managed to get a not-so-good reproduction, which, however, certainly shows the gentle, kindly nature of the man to whom the world is so greatly indebted. The church (St. Nicholas), which we then entered, is one of the most beautifully kept that I have ever seen, even in that country of beautiful churches. The altar extended from floor to roof and was covered with cut flowers, gifts, and growing flowers in pots. Unfortunately, it was again impossible to obtain anything but a rather unsatisfactory snapshot.

Entering the church we knelt while the choir, now fully rehearsed and led by several of the leading artists from the opera at Salzburg, sang the carol *Silent Night* to the accompaniment of a guitar, because it is known that on the first Christmas Eve it was ever sung in Arnsdorf, something went wrong with the organ, and Franz Gruber came to the rescue with his guitar, and this was the sole accompaniment that mounted with the voices to the listening (and one must believe approving) angels!

It was all very beautiful and very stirring, as the lovely voice of Ingrid Siegfried, the season's discovery as *Susannah* in "The Marriage of Figaro" at Salzburg, sang the solo, and the choir echoed the words.

This finished, I asked, "What is going to be done about the huge laurel wreath which we have brought with us?" "Oh! That is going to the Little Memorial Chapel," the reply; because, after all, the carol was not sung for the first time in the village church (possibly it was first thought good enough) but "tried out" at a quarter of a mile away, on the sloping hillside.

This little chapel had since been destroyed by fire but the Austrians erected

an extremely lovely Little Memorial Chapel there in 1937.

So thither we went with the wreath, and at last, after a most complicated trip, we stood on the very spot where the carol was first sung on December 24, 1818, one hundred and twenty-nine years before.

Equal Honors

Two beautiful, modern stained glass windows divide the organ equally between the two friends, for one shows Franz Gruber, with a line of music playing his guitar, and the other the priest, Hans Mohr, pen in hand, writing the words. The chapel is so to say tiny and compact, just these windows and what it contains. The church considered, however, is personal carelessness, and it makes little difference what the study is, so long as the student himself takes great pains to see that he is right, and exactly right, before he attempts to go ahead. Most musicians, however, would say that Bach was the one great stone upon which our highest technical structure must firmly stand."

We put the wreath in front of the altar, and then went out again into the autumn sunshine; all was very peaceful! It was indeed as "Silent" and "Holy" as on any Christmas Eve.

At the bottom of the pasture land, which sloped down from the chapel, a tiny, busy stream ran; on the other side of the stream the pasture turned up, and it was then called Germany. The stream seemed to mark an invisible division between good and bad, liberated and conquered country.

But the music of the carol, fortunately, knew no such division, and as the lovely old tune rang, it mounted and spread, as it always does, reaching good and bad alike, falling on fertile and stony ground, touching or leaving untouched hearts with its message, fulfilling the injunction, "Let all work together 'til the harvest."

That is all I could learn at Arnsdorf about the composer of *Silent Night*, Holy Night!

A Gesture of Friendship

Back in Salzburg (which always claims to be so peculiarly, its own, and where each Christmas Eve it is mine) I always sang to an accompaniment of trumpets placed high up on the old Fortress!

It was fortunate to discover a little more, for the organ, the cathedral organ, with its pipes of music, some of priceless value, whose Mozart's father, the cathedral organist, came every day, very often bringing little Wolfgang with him, and on them a hymn written, the outside sheet annotated in his own handwriting that the hymn was written by Franz Gruber.

Before I could stop him, my generous friend, Professor Messner, cut out this interesting paragraph for my collection. Very gratefully I took it and it may be fastened to the picture of Franz Gruber in my music room.

Still hoping to find perhaps a few more facts, I have searched through my own music library, but strangely enough, neither Grove's nor Black's (two great music dictionaries), mention Franz Gruber. Although there are in Salzburg a few more hymns and simple Masses written by him, it may be said, with a nearness to truth, that he did actually compose *Just this one lovely tune* and nothing else.

It was, and is, enough!

ORGAN AND CHOIR QUESTIONS

Answered by FREDERICK PHILLIPS

Q. Will you suggest a list of stops for a two manual and a three manual organ? The church is a large one, having a seating capacity of eight or nine hundred. We have a large choir. If possible we wish to use the present pipe, though the organ will probably have to be quite unified and dulcized because of the size of the choir. A list of present stops is enclosed. Could it be changed from the old type to electric action?—J. H.

A. It will be perfectly all right to use your present pipes, and we believe there is no improvement, though not absolutely necessary. We suggest the following additions to the Great: Trumpet 8', Octave 4'. To the Swell you might add a Violin Diapason 8', Viola Celeste 8', and to the Pedal a Diapason 16' and Gedekel 8' (or Gedekel 16' and Flute 8').

Q. We have a reed organ which we would like to put into playing condition. Since we know very little about these instruments we would appreciate any information you can give us about the tuning of the stops, and so forth, or the names of any books or pamphlets that would be helpful, and where they may be obtained.—M. B.

A. "The Reed Organ Method" by London is a book by Fisher entitled "Plans suited to your particular requirements, but uniform in tone, and will quote prices accordingly. Without information as to the size of the organ, it is difficult to suggest proper specifications, though the following for a two manual organ, with fifteen speaking stops, might serve as a guide:

GREAT: Open Diapason 8'
Mellodia 8'
Dulciana 8'
Flute d'Amour 4'
Octave 4'
SWELL: Bourdon 16'
Violin Diapason 8'
Salicional 8'
Stopped Diapason 8'
Aeoline 8'
Harmonic Flute 4'
PEDAL: Bourdon 16'
Gedekel 16'

Q. Recently I have been playing a reed organ for my church. As I have fairly hard to master, especially the stops of "Mourning" and "Resurrection" I use nearly all the stops, but for the Creed and Lord's Prayer I use only the Dulciana and Mellodia. I find that

Also please suggest the names and prices of suitable books for volataries. I have been using some numbers from The Evans such as "Mourning" (October, 1944) and "Intermezzo" (February, 1945); also some of Bach and Chopin. I would not want anything too difficult.—A. S. B.

A. The introduction and preliminary chapters of London's Reed Organ Method will help you to a better understanding of the reed organ, and it contains a chapter explaining the stops. This book may be obtained from the publishers of the organ, or by writing to the publisher. In the use of various stops for certain parts of the service, the organist should be guided by the Anglican service should be the same, or even soft organ should be used, and there by solid organ background. Hymns of course vary, though for congregational singing soft organ is well except for contrasting effects, or where the text suggests guidelines.

We suggest that you obtain from the publishers of The Evans: "Classic and Modern Genes for the Reed Organ," "Mourning's One Hundred Volataries," "Prestor Two Staff Organ Book," "Gems of Masterpieces for the Organ."



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The Evolution of Electricity in the Organ

(Continued from Page 664)

claims of comparison with the traditional organ.

In February, 1947 there appeared a new instrument of this kind based on a similar method of sound production. This is the Baldwin Electronic Organ.

About twelve years ago the Baldwin Company became interested in a young scientist, Winston E. Kock, with imagination and an idea. He was given a free hand to indulge in an intensive research which had been given impetus by extensive study both abroad and in this country. Prior to his arrival, Baldwin had been engaged in electronic research for four years. This young scientist believed it was possible and could be made practical to produce musical sounds electrically, and by full control of the overtones to create any kind of a timbre that should be thought desirable. After nearing the complete achievement of his goal the way brought about a step to his labors. His instrument, practically perfected, was stored away in a warehouse where the factory was converted to the manufacture of war material.

With the end of hostilities, one of the first moves the company made was to drag out the neglected electronic organ. They found that it was essentially unchanged in appearance. On attaching the loud speaker, connecting the current, and starting to play it, their surprise and delight was unbounded. It was not only not only did it respond correctly, with the various stops identical in quality, but that it was still in tune.

The principle of the Baldwin Organ is simple enough. By electrical impulse, oscillation is produced inside a tube, causing a tone filled with the natural overtones. This tone is conducted to a filter which removes the unwanted harmonics, leaving the desired tone quality. The tone filter, long familiar to physicists, permits absolute control of timbre, thus making possible any desired color.

Churches with even slender financial resources can buy a suitable instrument at a relatively small cost.

It is an amazing fact that several states in the union do not have a dozen organs of any kind in the entire commonwealth. Just what the effect of a complete traditional organ, with normal specifications, will be upon builders of pipe organs is a matter of conjecture. The far greater cost of building an organ is where manufacturers fail, in competition with any electronic. Just how this competition can be met is indeed a problem that must be considered.

At the present time the organ world is beginning to be aware of a situation which must arrest their serious attention. Some of the professional journals refuse to give heed to the march of progress by ignoring what may be a result of the possibilities of the electronic thing, like an approximation in tone other skills which are hardly to be spoken in any other field. I spoke before of developing flexibility of style, and it is again impossible to overstate the importance of this. The great freedom and variety of our new organ have the added effect of limiting the freedom of the singer! If you feel that you cannot meet the requirements of popular, even

swingy, songs, stay out of radio! If, on the other hand, you feel that you cannot sing anything but swing numbers, stay away from the general program!

The average radio hour, planned to meet the tastes of the widest possible listening audience, includes all kinds of songs, and the greatest number of opportunities are for the more venerable of style.

Only one member of the cast seems not "broadening one's powers of style," in the last analysis, demands musicianship. And that, precisely, is the one requirement without which no career in radio can be built. The radio is a singing voice in a partial aspect; it is not enough to launch a candidate in radio unless she possesses in addition a fluent ability to read notes; a better-than-elementary knowledge of theory, harmony, and transposition; and enough familiarity with musical styles to enable her to know immediately the manner in which two songs is to be projected. Not only to know it, but to be able to deliver it!

"When I began giving recitals, I was excitedly curious to learn how the concert platform would differ from the microphone. I have found that there is no difference whatever, except that of a less diversified choice of program. Vocal projection, musicianship, and the ability with the Boston 'Pops' Orchestra turns in its admirable performances of Liszt's Hungarian Rhapsody No. 9 (*Carnival at Pesth*) and also of von Suppe's *Die Schöne Galathee* (*Victory* discs 11-9852 and 11-9494). . . . And Mud Matheson and the London Symphony Orchestra (Columbia disc 7227-D) give an appropriately vigorous and animated account of Beethoven's *Overture to 'The Caliph of Bagdad'*, a long forgotten opera.

Debussy's *Sonata for Flute, Viola, and Harp* has a sensuous charm which John Wummer, Milton Katims, and Laura Newell do full justice to in Columbia set MC-262. . . . And the Chicago Quartet gives a brilliant rendition of the Brazilian Villa-Lobos' Quartet No. 6, a work of harmonic richness, strength, and exciting rhythmic energy based on Brazilian folk tunes (International Record set 301). . . .

What the Singer Needs for a Career in Radio

(Continued from Page 668)

Francisco Symphony. **1.142**

Ormandy's version of the Dukas score is a model of rhythmic precision but somewhat lacking in humor and true fantasy. As a vehicle to exploit a superbly trained orchestra, the work serves an excellent purpose.

If the listener hears the superbly played and recorded *Trojan March*, first ten chances to one he immediately thinks of the Beecham set. And well he may, for Sir Thomas gives brilliant and polished performances of all the works.

The Borodin is also stirring music, based on excerpts from his opera, and the *Royal Hunt and Storm* is an intermezzo in Berlioz's ingenious "perfect romantic" style.

Humperdinck's *Mänsel and Gretel* (complete opera); *Ries's* *Stenens*; *Hänsel*; *Nadine* (Gretel); *Thelma Votkinska* (*Sandman* and *Witch*); John Brownlee (*Father*); *Caramela Turner* (*Mother*); *Lillian Raymond* (*Don Fairy*); Max Rudolf conducting the Metropolitan Opera Chorus and Orchestra. Columbia MOP set 26.

The first recording of an opera from the Metropolitan turns out to be the popular favorite of old and young alike. There is room for criticism in the use of the English language which has the musical line on occasion but since the appeal of this opera is contingent on the understanding of the text it is well that the majority rather than the few

have been served. The cast is on the whole good, with Miss Stevens and Miss Conner and Mr. Brownlee remaining the most successful projectors of the English language. Perhaps, less time with than Miss Votkinska's would have been desirable, but one appreciates nonetheless the avoidance of theatrical excesses by this singer. Only one member of the cast seems not well chosen and that is Miss Raymond. After a rather poorly balanced performance of the overture, Mr. Rudolf reveals himself as a knowing and competent interpreter of the orchestra's part. The reproduction augurs well for future issues of the opera planned for recording from the Metropolitan stage.

Since space does not permit detailed exploitation, we shall briefly speak about some other recent recordings. If not of great musical interest, the Music from the ballet "Raymond" by Glazounoff performed by Pledier and the Boston "Pops" Orchestra (Victor set 1133)—may well appeal for the superb quality of the wide-range recording. . . . Gré's *"Mississippi Suite"* (Columbia set MC-284), has unquestionably received its best interpretation on records from Kostelanetz and his Orchestra. . . . Arthur Pledier with the Boston "Pops" Orchestra turns in its admirable performances of Liszt's Hungarian Rhapsody No. 9 (*Carnival at Pesth*) and also of von Suppe's *Die Schöne Galathee* (*Victory* discs 11-9852 and 11-9494). . . . And Mud Matheson and the London Symphony Orchestra (Columbia disc 7227-D) give an appropriately vigorous and animated account of Beethoven's *Overture to 'The Caliph of Bagdad'*, a long forgotten opera.

New Recorded Treasures For Music Lovers

(Continued from Page 674)

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The Teacher's Round Table

(Continued from Page 668)

Benjamin Godard: *The Swallows*, Grade 4; *Second and Fourth Mazurkas*, Grade 5; *Valze Chromatique*, Grade 5.

Francis Thomé: *Simple Confession*, Grade 3; *Under the Leaves*, Grade 5; *La Maitre*, Grade 4; *La Sirène*, Grade 5.

Ernest Gillet: *Sounds From the Ball*, Grade 2; *Babilage*, Grade 3.

A Durand: *First Waltz in E-flat*, Grade 4; *Clacoune*, Grade 5; *Moszkowski*, *In Autumn*, Grade 8 (fine finger etude); *Caprice Espagnol*, Grade 9 (repeated notes).

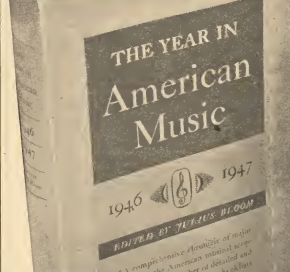
Theodore Lock: *Valse Arabesque*, Grade 5; *Chaminade*: *Autumn*, Grade 7; *Gabriel Marie*: *Golden Wedding*, Grade 7; *J. Raff*: *La Filselle*, Grade 7; *Paul Lacombe*: *Les Deux Sœurs*, Grade 5; *Frantz Bendel*: *In the Gondola*, Grade 6.

And last but not least, by good old Gotschalk: *The Banquet*, Grade 5; *The Dying Poet*, Grade 5; *The Last Hope*, Grade 7; *The Banjo*, Grade 8.

Your pupils will love these, and you will enjoy teaching them! They can be secured through the publishers of THE ETUDE.

What world-famous musician wrote a popular song on a dose? *What celebrated orchestra conducted a pajama house for \$500,000 because of an unauthorized biography?* *What famous composer attributed his growing acceptance to the vicious attacks of his enemies?* *On what important occasion were the music critics administered a dose of their own medicine?* *What tenor learned to sing in a concentration camp in Germany and made a phenomenal debut in New York?*

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HELENE ROBINSON, head of Piano Department Arizona State College

72

Junior Etude

Edited by

ELIZABETH A. GEST

Quiz No. 27

1. If a certain minor scale has three flats in its signature, what are the tones of its dominant seventh chord?
2. Who wrote a symphony called the "Eroica"?
3. In what opera is the scene laid in Japan?
4. Who wrote it?
5. What is the letter name of a major third from E-sharp?
6. What composer was born in 1810 and died in 1856?
7. Does *caldando* mean getting softer, or slower, or softer and slower?
8. Which major scale has the greatest

※

est number of flats in its signature?

9. When five players or singers perform together what is the combination, or the music for such a combination, called?

10. What is the name of the symbol pictured with this quiz?

(Answers on Next Page)

Merry Christmas

Christmas is coming, Christmas is near;
Soon we'll be saying Christmas is here!

"Peace on earth to men of good will!"
May we all help, this prayer to fulfill.

Next, make a triad on A. Is it A, B, C-sharp, D, E, F-sharp, C-sharp, A. Why not call these tones A, B, D-flat, D, E, G-flat, A-flat, A? Because that would be breaking both rules as some letters are omitted and some are used twice within the octave.

And now you see why it is sometimes necessary to call the F on the keyboard by the name of B-sharp, as in the scale of C-sharp major (C-sharp, D-sharp, E-sharp, F-sharp, and so forth). If it were called F in this scale, both rules would again be broken, as the letter E would be omitted and the letter F would be used twice.

So, whenever you are uncertain about musical spelling, write down the scale you are concerned about and take the triad or chord letters from that. Keep the same spelling and remember the test of the two rules.

Merry Christmas

"WHAT DO you think, Miss Brown?" Margie exclaimed, as she entered her teacher's studio for her lesson. "My uncle Steve is going to sing a solo in the Oratorio, 'The Messiah,' next week and Mother and Dad are going to take me. Isn't that wonderful?"

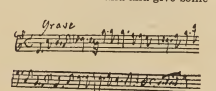
"It certainly is, Margie, and I'm so glad you are going. Have you ever heard it?"

"Not exactly, but once I heard the combined High School chorus sing the *Hallelujah Chorus*, and another time I heard parts of it on the radio."

"It is one of the most wonderful works of its kind ever composed. You remember reading about 'The Messiah' in that book I gave you about Handel?"

"Well, Miss Brown, I really did not get a chance to finish that book, and Helen wanted to read it so I brought it back."

"Oh, yes, I remember. Well, Handel had become quite poor and owed some debts when he wrote it, and he was quite discouraged when his friends, who had selected the Bible verses for it, remarked that he did not think much of the music! But just then came some cheerful news—the Duke of Devonshire invited Handel to come to Ireland and give some



George Frideric Handel

A Bit of Handel's Manuscript

concerts. Handel joyfully accepted, agreeing to give some of the proceeds of the concerts for the relief of prisoners and to hospitals, and he left for Ireland in November, 1741.

"He gave six concerts in Dublin and they were so well received he announced he would give the Oratorio, 'The Messiah,' feeling sure there would be the same large audience. When the announcement was made public that a new oratorio would be given by Mr. Handel, there was also a polite request—that in order to make more space in the concert hall, gentlemen would please come without swords and ladies please not to appear in hoop skirts!"

"Now just imagine fussing over styles in those days!" exclaimed Margie.

"Yes, indeed. And that helped things a lot because seven hundred people could be accommodated in the hall instead of six hundred. Everybody praised the Oratorio and it came to be very popular. During Handel's life it was presented

thirty-four times, and you could not count the times it has been given since, and usually during the Christmas season. In fact, it has become known as the Christmas-time Oratorio. Why, it was even given in Japan the Christmas after the war! Of course the great feature of this Oratorio is the glorious *Hallelujah Chorus*, and when you go to hear it you will find that the audience stands while this part is being sung."



The New Music Hall in Dublin, where the Messiah was first performed

"I've heard about that," said Margie. "Why do they stand?"

"Well, Margie, that's an interesting story too. In 1743 it was given in Covent Garden in London (that's the name of a big opera house there, you know), and the King, George II, was present. When he heard the opening measures of the great chorus he rose to his feet and of course everyone followed his example, because when the king stands, those in his presence stand, also. That was over two hundred years ago, but whenever 'The Messiah' has been sung since, whether in a large auditorium with famous soloists, or in country churches, everyone stands while the 'Hallelujah Chorus' is being sung."

"I think that's wonderful, Miss Brown, really I do. It shows such respect for Handel and his oratorio, and for the sublime words of the chorus, for even that one word, *Hallelujah*, means so much. It must have taken Handel ages to write such a big oratorio," she remarked.

"Not at all, Margie. Handel, of course, had it all in his head, as they say, but he wrote it in only twenty-four days."

"Wheel!" exclaimed Margie. "I know I'm going to have a big thrill when I hear it."

"I'm sure of it, Margie, and I'm so glad you are going. I'm going too, and I may see you there. I go every year, you know. Christmas time would not seem like Christmas time without that Oratorio, 'The Messiah.'"

"I certainly hope I can hear it every year, too," said Margie.

Junior Etude Contest

The JUNIOR ETUDE will award three attractive prizes each month for the neatest and best stories or essays and for answers to puzzles. Contest is open to all boys and girls under eighteen years of age.

Class A, fifteen to eighteen years of age; Class B, twelve to fifteen; Class C, under twelve years.

Names of prize winners will appear on this page in a future issue of THE ETUDE. The thirty next best contributors will receive honorable mention.

Put your name, age and class in which

Answers to Change-a-Letter Puzzle

This puzzle in September had more than one solution and some contestants sent in more than one—a few even made it come out in five steps instead of six. The solutions include: Bach-

you enter on upper left corner of your paper, and put your address on upper right corner of your paper.

Write on one side of paper only. Do not use typewriters and do not have any one copy your work for you.

Essays must contain not over one hundred and fifty words and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia (1), Pa., by the 22nd of December. Results will appear in March. Subject for essay this month: "My First Lesson."

Prize Winners for Change-a-Letter Puzzle:

Class A, Herman Sieber (Age 16), North Carolina

Class B, Melvyn Kuritzky (Age 14), New York

Class C, Marjo Andrews (Age 10), Wisconsin (Don't forget, Juniors, neatness and attractiveness gotten up answers help to make prize winners)

Honorable Mention for Change-a-Letter Puzzle:

Carol Wollen, Bobby Neil, Jehannathan Thackeray, Wanda Smith, Raymond Den Adel, Marie Barnett, Staley Olsen, Betty Rosenheim, Walter Tappel, Sally Liscum, Dixie Ann Koss, Charlotte Leveque, Joan Heston, James Mason, Marlene, Julie Owen, Charlotte Frey, Matilda Westmark, Shirley Ann Ferber, Irene Kay Hoyer, Joyce Bergers, Darlene Jackson, Mary Therese Gregory, Freddie Turner, Barbara Clark, Marie Whaley, Ann Padgett, Jane Roberts, Beanie Beisenbaugh, Shirley McCall.

Dear Junior Etude:

I enjoy THE ETUDE very much. I have been taking piano lessons for three years and am going to take saxophone lessons too. I have been in the Junior Band for one year, playing the bell toy.

From your friend,

Marilyn Minger (Age 11), Ohio.

Dear Junior Etude:

I am studying singing seriously and also piano and theory. I hope to be in the Metropolitan Opera some day. I practice about three hours a day and read books about music, composers, theory, harmony, symphonies, opera and choruses. Some day soon I hope to have a radio-victrola set so I can listen to recordings.

From your friend,

Ann M. Martin (Age 14), Pennsylvania.



B-natural Music Club, Greenville, North Carolina
Annette Dunn, Evelyn Smith, Jo Ann Timberlake, O. J. Stancil, Mattie Sherman, Jerald Allen, Curtis Paul, Bobby Nichols, Dulcia Evans, Ray Evans, Peggy Nichols, Mildred Taylor, Betty Small, Doris Jean Waters, Charlie

Letter Boxes

Replies to all Letter Box writers should be addressed in care of the JUNIOR ETUDE.

The following lines are taken from letters which limited space does not permit printing in full.

"I am soon going to take up written harmony, keyboard harmony, and ear training. I would love to hear from some one who is interested in music."

Darlene Jackson (Age 9), Missouri.

"I am starting on my tenth year in piano and am planning to major in music. I would love to hear from music lovers."

Mary Sue Ingram (Age 17), North Carolina.

"I take piano lessons from my mother. I would be happy to receive letters from musical boys and girls."

Sanford Felbus (Age 11), Pennsylvania.

"When I was young I was a monotone but my piano teacher made me sing the melody of every piece I played and I can now sing quite well. I would like to hear from some one who loves music as do I."

Mary Elizabeth Whitney (Age 14), Massachusetts.

"I read THE ETUDE in school and would like to hear from other Juniors interested in music."

Nancy Griggs (Age 14), Wisconsin.

Answers to Quiz

1, G, B-natural, D, F; 2, Beethoven; 3, "Madam Butterfly"; 4, Puccini; 5, C-double sharp; 6, Robert Schumann; 7, softer and slower; 8, C-flat; 9, a quintet; 10, Double-sharp.

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